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ABSTRACT

The guide presents learning objectives, course outlines, and resource lists for music courses in grades seven through 12. There are three major sections. Section one outlines required music programs and instrumental and choral programs for junior high students. The major objective is to orient students aesthetically to music and to develop skills in listening, performing, and creating. Teachers are encouraged to build course activities and content around topics of interest to this age group, such as "science and sound" or "music and worship." Section two outlines required music programs and instrumental and choral programs for high school students. Objectives are for students to develop awareness of music, musical skills, knowledge of music literature, and ability to discriminate. Courses should include music history and analysis, research in music and related arts, theory and composition, and research for advanced students. Instrumental and choral programs should allow students to work in small groups and should make available specific equipment in music rooms. Section three identifies resource material according to historical periods in art and literature; outlines elements of the symphony orchestra; diagrams the number of each instrument required in school bands and orchestras; and offers music lists for elementary and secondary school orchestra, band, and chorus. (AV)

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MUSIC CURRICULUM GUIDE

Grades 7 - 12

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FOREWORD

The favorable reaction of music directors, classroom teachers, and administrators to the first section of this *Guide* has prompted its completion to include grades 7-12. We consider this to be a testimonial to all those whose excellent contributions made possible its realization.

It is our hope that the *Guide* will serve as a vehicle for the creation of new music programs and the strengthening of existing ones in the schools of the Commonwealth. While it is difficult to assess the impact of music on the development of a child's personality, few will deny its importance in the life of man. If our schools desire to make education more relevant to the needs and wants of their clients, instrumental music and song must become an integral part of school life for those who desire them. No child with a song in his heart should be denied the opportunity to sing or to make music. This *Guide* contains suggestions and recommendations for appropriate approaches for providing a variety of such opportunities. We are sincerely grateful to those administrators and teachers who have heeded the injunction: "Let there be music."

Thomas J. Curtin
Commissioner of Education

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The Massachusetts Department of Education expresses sincere gratitude to the members of the Music Curriculum Advisory Committee for their dedication to the task of preparing this *Guide*.

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* The Music Curriculum Advisory Committee urges music teachers to join the Massachusetts Music Educators' Association not only for professional stimulus but for the opportunities this organization affords students to participate in district and all-state concerts.

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STATEMENT OF PURPOSE

The purpose of music education in the schools of Massachusetts is to assist each student, commensurate with his individual capacity, to appreciate, understand, and respond with discrimination to the aesthetic effect of music. We believe that:

Music is a means of self-expression.

1. Man continually expresses himself through the arts, regardless of how simple or complex the culture may be.
2. Music is a means of communication; therefore, music education should provide a comprehensive program of aural-visual experiences, leading to the understandings, skills, and attitudes necessary for self-expression.

Music has the potential to evoke individual aesthetic response and is a means of developing the ability to discriminate.

1. An understanding of music will evolve through an awareness of its components and their interrelationships.
2. The development of musical skills should result in an understanding of the art of performing.
3. All musical learnings must come out of experienced music.

Music is a vital part of man's heritage and contributes to the widening of his cultural horizons.

1. Appreciation of musical heritage, understanding of current musical expression, and awareness of implications for the future should be developed.
2. Music should provide an expanding and a cumulative repertoire through listening and performing both folk and composed literature of the past and present.
3. Music in the framework of the humanities should emphasize meaningful relationships between the fine arts and other disciplines.
4. An understanding of the peoples of the world should be fostered through a study of their folk and composed music.

Music provides opportunities for the individual to discover and expand his own creative processes and responses.

1. Through personal experimentation and discovery, each student should be provided with another means of knowing his own uniqueness as a human being.
2. Each student should be encouraged to respect the musical expression of others as well as his own.
3. Individual talent and potential should be identified and developed.

THE JUNIOR HIGH SCHOOL PROGRAM

THE REQUIRED PROGRAM

Scope of the Program

The junior high school required music program should help to orient the students aesthetically. The music curriculum at this level, therefore, should provide logical, realistic, efficient, and thorough activities that contribute to the development of sensitive, intelligent, perceptive, and creative students.

In addition to the required program in grades 7 and 8, vocal opportunities should be provided through boys' and girls' glee clubs, mixed choruses, various folk singing groups, madrigal groups, and other small vocal ensembles. All students should have the opportunity to participate in these groups.

Opportunities to participate in band, orchestra, and small ensembles should be provided to give performance experience to instrumentalists. Class lessons, both beginning and advanced, should be offered, also. These programs should be available to students of all grade levels.

The Adolescent Child

The twelve-and thirteen-year-old is neither a child nor an adult. He is neither sophisticated nor unsophisticated, nevertheless, he can be naively enthusiastic and tremendously curious when properly motivated.

He is often dramatic, insecure, gregarious, awkward, and yet, energetic. His social consciousness requires him to be a joiner and to seek long-range goals, and he is stimulated to be curious about the opposite sex. Furthermore, he desires recognition, his emotions are changeable, his attention span is short, and he has a keen sense of pride.

The teacher, therefore, must be continually aware of such specific problems as the changing voice, the motivational climate within the classroom, and, generally, the student's vast needs as a new adult in a changing world.

The Changing Voice

Voice mutation is essentially a physical process, but it has ramifications for the emotional and behavioral adjustment of the student as well. The teacher must be aware of the changing range and timbre of each voice and recognize its limitations in terms of volume and periods of use. Music which enables each student to sing in his most comfortable register is highly desirable.

The range in most literature usually is from *f* below middle *c* to *b* above it. Whatever the range of the boy's voice, however, he should be encouraged to sing in order to again control of voice and ear and to gain self-confidence as a singer. He should never be made to feel self-conscious about the sound of his voice, rather he should be made aware that what is happening to him is perfectly normal and desirable.

Although a few boys' voices begin to change as early as fifth or sixth grade, voice changes are more evident in the seventh and eighth grades.

Each voice is individual in its changing characteristics. However, there are two general patterns voices may follow in changing:

1. Gradual change through alto, alto-tenor, and finally to adult tenor or bass. The onset of this change is noted by a deeper, richer tone quality and loss of the highest notes of the soprano range. Often the speaking voice becomes somewhat husky. Care should be taken to assign the boys in this category to the proper part as the voice gradually becomes deeper and lower in pitch.
2. Abrupt change to baritone or bass range. This happens sometimes almost overnight. The speaking voice becomes thick, strident, and in the adult male voice range. At first the singing voice is often limited to four or five tones and lacks control. It should be used lightly and easily until it grows stronger and the range widens. Never should the boy be permitted to force or strain to sing tones out of this temporarily limited range.

The above ranges are approximate.

There is no predictable pattern for voice change and no single correct way to handle it. The voice should be used, but being light and sometimes undependable, it should not be expected to do the work of a mature male voice.

Objectives

Separate goals should not exist in classrooms and performing organizations or in vocal and instrumental groups. The general music class, therefore, as well as the performing organization should contribute to the cultural program and activities of the junior high school and the community.

The objectives of the junior high school music program have been grouped under three major categories: listening, performing, and creating.

Listening

1. To listen discriminately in order to identify changes in the dimensions of:
   a. Pitch.
   b. Duration.
   c. Intensity.
   d. Timbre.
   e. Simultaneity.

2. The ability to identify changes in the above should lead to the recognition and understanding of:
   a. Themes.
   b. Meter.
   c. Mode.
   d. Texture.
   e. Mood.
   f. Style.
3. To take simple melodic and rhythmic dictation.
4. To understand more complex forms:
   a. Sonata-allegro.
   b. Fugue.
   c. Theme and variations.
   d. Rondo.

Performing

1. To sing and/or play with:
   a. Accurate pitch.
   b. Appropriate tone quality.
   c. Musical understanding.
   d. Good phrasing.
2. To read one-, two-, and three-part music (know the name and function of each symbol of musical notation).
3. To play with facility simple accompaniment instruments:
   a. Bells.
   b. Autoharp.
   c. Guitar.
   d. Non-pitched percussion.

Creating

1. To experiment with sound in contemporary idioms.
2. To evoke original rhythmic and/or harmonic accompaniments to known melodies.
3. To write original compositions.

In order to complete the above successfully, the students should be provided with opportunities to study such theoretical considerations as major and minor scales, keyboard, intervals, scale construction, chord structure, 12-tone technique, serialism, sound manipulation, and other twentieth century compositional techniques.

The Junior High School Music Teacher

In order to be effective, the junior high school music teacher must possess the following competencies:

1. Knowledge of the psychology of learning and of child growth in order to understand the behavoir of the general music students.
2. Knowledge of materials for use in the general music class and in adolescent performing organizations: textbooks, workbooks, classroom instruments, song collections, appropriate octave music.
3. Knowledge of music history so that the music performed and studied can be put into its proper perspective.
4. Knowledge of music theory and arranging for teaching purposes and for arrangement of music into suitable parts for junior high school students.
5. Facility at the piano keyboard for teaching purposes and to accompany songs with musical grace.
6. Organizational ability in order to be a leader in the school and community.
7. Above average performing ability vocally or on one instrument.

Scheduling

Each junior high school student should be enrolled for a minimum of two years in a course in classroom music which meets two periods a week.

Equipment

It is recommended that all general music classes be held in a music room provided with the following equipment:

1. Piano
2. Guitar
3. Autoharp
4. Melody bells
5. String bass
6. Rhythm instruments
7. Stereo tape recorder of professional quality
8. Cassette tape deck
9. Stereo record player of highest quality, including:
   a. Record turntable
   b. Power amplifier
   c. Speakers
10. Metronomes
11. Film strip projector
12. Slide projector
13. Overhead projector
14. Screen
15. Blackout curtains
16. Bulletin boards
17. Chalkboards
19. Electronic equipment

Interest Centers

Since the needs of the adolescent are significantly different from those of the elementary school child, the approach to music teaching in the junior high school must be novel, exciting, and challenging both in format and content. In the activities of the general music class, music must be related directly to the lives of the students. It is appropriate, therefore, that the program for the class be built around interest centers jointly chosen by students and teacher.

These interest centers should be sufficiently broad in scope to allow for serious study (6 to 10 weeks), embracing a wide variety of musical experiences to realize the objectives set forth.

After careful exploration of all the ways in which music touches the lives of the students, the class chooses among major areas. The following list of interest centers is used merely as an example of areas chosen by students. (This list should serve as a guide and is in no way all encompassing or limiting).

1. *Music and Worship*, including music of both Eastern and Western religions, the use of dance in worship, and the changing attitude toward the use of instruments.
2. *Music and the Theater*, including early Greek theater, Shakespearean incidental music, opera, music drama, operetta, and musical comedy.
3. *Music and the Dance*, including social dancing, ballet, interpretive dancing, and the dance forms from classic suites.
4. *Science and Sound*, acoustics and sound reproduction.
5. *Contemporary Composition*, using the tone row, new timbres, and altered sounds.
6. *Development of American Music*, including, but not limited to, folk and patriotic music; contemporary composers such as Copland, Schuller, Ives.
7. *East Meets West*, a study of Russian music.
8. *Have Guitar, Will Travel*, a study of folk music.
9. *Ethnic Music*, music indigenous to other than Western cultures.
10. *Design in Music*, a study of form.
11. *The Elements of Jazz* , tracing early jazz styles from chant to rock.
12. *Music in Our Lives*, evaluation and discussion of current press releases and programs of musical activities brought in by the students.
13. *Instruments of the Orchestra*, an extended study with historical background and development of each family of instruments.
14. *Instrument Making*, building simple and complex instruments in conjunction with other departments (harpsichord construction correlated with the industrial arts program).

All activities should take their content from the interest center. The music should involve the student as performer, critic, discoverer, creator, judge, experimenter, com-

poser, and conductor and include experiences with pitch, duration, intensity, timbre, and simultaniety.

Additional student involvement should be encouraged through the presentation of reports; preparation of charts; participation in recitals; use of traditional wind, brass, string, and percussion instruments; and use of multi-media techniques.

As a means of determining the extent to which the overall objectives have been realized, evaluative devices relevant to the objectives should be used.

It is strongly recommended that wherever possible interest centers be organized to correlate activities with the other academic disciplines such as social studies, English, art, drama, and science. It is only through these correlated activities that the effectiveness of the interest center approach is fully realized. (See Appendix for resource materials.)

Two sample interest centers follow.

EAST MEETS WEST

Objectives

1. To gain insight into Russian music.
2. To recognize the contribution of the Russians to music.
3. To understand that Russian music combines Eastern and Western sounds and flavors.
4. To discover that Russia has produced many fine composers, conductors, and virtuosi.
5. To discover that all peoples express their joys and sorrows through music.

Content

1. The origin and function of the major, minor, and pentatonic scales.
2. The function of meter, tempo, and dynamics in expressing the character of Russian music.
3. The history of Russian art, ballet, and folklore.
4. Relevant facts about Russian musicians, both historical and contemporary.
5. Form, texture, mood, and mode in selected songs and instrumental material.
6. The function of non-harmonic tones so characteristic of Russian music.
7. Analysis of the close relationship between Russian art and music:
   a. Intricate design -- interwoven melodies.
   b. Rich color -- harmonic vividness.
   c. Massive architecture -- broad, melancholy form.
   d. Lavish embellishment -- many non-harmonic tones.
   e. Strong peasant flavor -- most music built on folk tunes.

Abilities

1. To sing with:
   a. Good tone quality.
   b. Accurate pitch.
   c. Appropriate tone color.
   d. Good diction.
   e. Musical understanding.
   f. Good phrasing.
2. To read songs of 1, 2, and 3 parts with reasonable mastery.
3. To take simple, melodic dictation with accuracy of pitch and rhythm.
4. To experiment with contemporary sounds as expressive of given ideas and/or feelings.
5. To listen discriminately in order to recognize:
   a. Pitch.
   b. Duration
   c. Intensity.
   d. Timbre.
   e. Form.
6. To locate and report on materials found in the class files, library, and community.
7. To find on a cardboard keyboard:
   a. Scales with and without written key signatures.
   b. I, IV, and V chords in various keys.
   c. Relationship of major and minor keys.
   d. Keynotes.
   e. Intervals.
8. To take simple rhythmic dictation.
9. To use conductor's beat.

DESIGN IN MUSIC

Recognizing that seventh-and eighth-grade music is terminal for a majority of junior high school students, and recognizing further that their adult musical life should depend upon a more than superficial understanding of the elements of a musical composition, this interest center was created.

Objectives

1. To contribute further to the students' awareness of form in music.
2. To demonstrate the way in which the elements of music -- melody, harmony, rhythm, and tone color -- contribute to design in music.
3. To compare and contrast the form of simple folk and popular music to the compositions of our musical heritage.
4. To recognize that music, like poetry, painting, and architecture, has a logical order -- a design which is called form.
5. To become aware of and to understand the form found in all music in order to be able to listen intelligently to any musical composition.

Content

1. Discussion of the design found in poetry, painting, and architecture.
   a. Discovery of the ways in which each of the arts uses design for expression.
   b. Relating the design in these arts to the design in music.
2. Discovery of the form of simple hymns and folk melodies.
   a. By examination.
   b. By listening.
3. Discovery and discussion of the form of today's popular music.
   a. Discovery of the form of music of the students' own choosing.
   b. Discussion of the form chosen by the students.
4. Comparison of the form of today's popular music with that of great compositions of our musical heritage.
   a. Dealing with compositions which conform to the form and key of the students' chosen popular music, discuss the following:
      (1) Jazz.
      (2) American music from the concert repertoire.
      (3) European music from the concert repertoire.
   b. Realizing that the basic elements found in today's popular music can be found in all music, explain the differences in the popular and the concert idioms.

Abilities

1. To sing appropriate folk and popular music.

2. To understand the form used in song material.
3. To write simple eight-and sixteen-bar original melodies.
4. To examine hymns and melodies for harmonic structure.
5. To listen discriminately to contemporary music.
6. To compare music of our heritage to music of today.
7. To play simple rhythmic and harmonic structures indigenous to popular musical form.
8. To use charts, reference material, and current events material pertinent to the interest center.
9. To have a thorough understanding of small forms, duple and ternary.

Alternate Required Program

Objective

To involve the student in the art of aural and visual perception through creative experience.

Content

The curriculum addresses itself to these questions:*

1. What do the arts do?
2. How do the arts do what they do?
3. How and why have the arts done what they have done?

Specific areas to be included in the program are as follows:

Architecture	Theater	Music
Painting	Dance	Photography
Cinema	Literature	Sculpture

(See Appendix for resource materials.)

Projects and Activities

Following is a suggested list of student and/or class projects and activities:

1. Writing compositions for guitar, recorder, and/or other instruments.
2. Experimenting with sound, e.g. musique concrète.
3. Participating in group projects of creative writing and music composition, e.g., songs, television commercials, radio commercials.
4. Participating in a creative film project (music compositions on sound track, creative writing, photography, dance, graphic arts).
5. Drawing and painting creatively.
6. Using junk for construction.
7. Designing record covers.
8. Constructing instruments.

*Result of research done by Bennet Reimer regarding the design of a general music curriculum for the junior high school.

9. Discovering how poetry, painting, music and dance use the element of rhythm/motion.
10. Discovering how the individual reacts to rhythm/motion as expressed in various arts.
11. Discovering if it is possible to react emotionally to architecture.
12. Planning and organizing a junior high arts festival.
13. Discovering whether painting conveys more than a photograph.
14. Discovering how the arts are used in advertising.

Elective and Mini Courses

Depending on the size and general interest areas of the school population as well as the background and abilities of the music staff, other special interest areas may be offered as elective or mini courses. (See p. 17 for a list of suggested courses.)

The Instrumental Program

Instrumental music in the junior high school should help the students to develop sensitivity to the aesthetic values in music and to initiate and to broaden an understanding of music through active participation in ensembles. The primary objective of instrumental music in the schools should be one of aesthetic education and the development of aural intelligence rather than public entertainment.

Instrumental music instruction should be offered to students in small groups. The students should be graded by ability and grouped homogeneously. Modified homogeneous and heterogeneous groupings are less desirable. Instruction should be available for a minimum of 30 minutes, once each week, during school time.

The specific objectives of intermediate instrumental instruction should be:

1. To develop good tone characteristic of the instrument.
2. To develop accurate intonation.
3. To expand technical facility and range.
4. To increase interpretive skills.
5. To expand the study of musical notation leading to more advanced sight-reading skills.

Instrumental music organizations should meet twice each week, during school time, for a minimum total of 80 minutes. Students should be provided with the opportunity to participate in the following:

1. Large group ensemble experiences:
   a. Band and/or wind-percussion ensembles.
   b. Orchestra and/or string chamber ensembles.
2. Small group ensemble experiences.

The specific objectives of instrumental music organizations at the junior high school level should be:

1. To study representative materials of intermediate difficulty, selected for their interest, technical demands, and general musical merit.
2. To develop the principles of ensemble performance.
3. To comprehend techniques of conducting and ensemble precision.

Desirable physical facilities should be provided to sustain and support these programs.

Instrumental music should be used to enhance the general classroom music program as well as to contribute to the cultural program and activities of the junior high school and the community.

An attempt to develop desirable instrumental balance in musical organizations should be made at the junior high school level through the introduction of piccolo,

oboe, bassoon, alto and bass clarinet, low saxophones, French horn, baritone horn, tuba, timpani, melodic percussion, viola, cello, and string bass.

The Choral Program

The junior high school choral program is a natural outgrowth of the singing program begun in the elementary schools. This program should be an outlet for all students who display an interest in singing and should contribute to meeting certain needs of the adolescent, e.g., peer group identity, self-awareness, development of responsibility and commitment. Like the instrumental program, the choral program should help the students to develop sensitivity to the aesthetic values in music and to initiate and broaden an understanding of music through participation in ensembles. The primary objective of choral music in the schools should be one of aesthetic education and the development of aural intelligence rather than public entertainment.

Following is a list of choral organizations: mixed chorus, boys' glee club, girls' glee club, folk singing groups, small vocal ensembles. Each organization should meet twice each week, during school time, for a minimum total of 80 minutes.

Choral music should be used to enhance the general classroom music program, as well as to contribute to the cultural program and activities of the junior high school and community. (See Appendix for suggested music.)

THE SENIOR HIGH SCHOOL PROGRAM

THE ACADEMIC PROGRAM

Scope of the Program

The purpose of music education in the high school is to develop in all students an awareness of music as an art, musical understandings and skills, a knowledge of music literature, and increasing ability to discriminate.

The high school program, therefore, must be built on the musical skills, conceptual understandings, and notational abilities developed in earlier grades to help the students to deepen their awareness of musical expression, form, and style. The high school music curriculum must develop aural intelligence by offering opportunities to improve musical skills, conceptual understandings, and notational abilities developed in earlier grades.

The program must be carefully planned to offer every student stimulation and challenge commensurate with his intellectual and musical abilities, talents, and interests.

The music program has been served only when the place of music in the student's life is determined by choice rather than chance.

Thus, the high school music program should provide opportunities for students to:

1. Develop and apply elementary and junior high school musical experience and learning to a deeper understanding of music and the related arts.
2. Become acquainted with contemporary means of musical expression and aware of experimental trends and multi-media forms with opportunities for individual experimentation.
3. Continue their development in instrumental and vocal performances with additional opportunities for individual experiences through solo and small ensemble participation.
4. Study music theory and apply their learning to creative expression in composition.

The recommended high school program, therefore, should offer the following:

1. Academic courses
   a. Music History and Analysis I and II
   b. Research and Characteristics in Music and the Related Arts
   c. Study and Evaluation of Contemporary Music and the Related Arts
   d. Allied Arts Course
   e. Elective and Mini Courses
   f. Theory and Composition I and II
   g. Research Course for the Advanced Student

2. Instrumental music
   a. Large groups (band, orchestra etc.)
   b. Small groups (ensembles, state bands, etc.)
   c. Instrumental instruction
3. Vocal music
   a. Large groups (chorus, glee clubs, etc.)
   b. Small groups (choirs, ensembles, etc.)
   c. Voice instruction

Music History and Analysis I and II

Courses in music history and analysis should be provided to enable the student to do the following:

1. Relate the music he hears to the cultural and historical forces that produced it. (See Appendix for resource material.)
2. Discover and identify styles.
3. Analyze music.
4. Compare compositions and performances.

The courses should meet as often as other academic courses and carry full credit.

Although they are not primarily allied arts or humanities courses, these courses should present music in the light of man's total environment and in relation to all the ways he has of expressing himself not only with music, but also with painting, sculpture, architecture, dance, costume design, literature, philosophy, politics, history, and science.

Assignments may be in music research, composition, or related art subjects, but predominantly in music.

Music History and Analysis I should review music concepts (rhythm, melody, tempo, tone color, harmony, form, dynamics, style, and interpretation), leading to a concentration on recognition of style and period. The course should be an overview of the most important developments from the beginnings of music through the twentieth century. (See Appendix for resource material.)

Music History and Analysis II should provide an in-depth study of a specific music topic. It should include all periods in which music of the topic is associated; a comparison and critical analysis of the music and the periods; research, discussion, and discovery; and outside lecturers and performers. A strong emphasis on twentieth-century music will help the student to bridge the chasm that exists between the artist and the consumer, to see the socio-economic conditions which tend to reenforce rapid and constant change, and to see how the arts help in the understanding of one's environment and of one's self. The study should include avant guard expressions, multimedia, experimental art forms, timbre, sound sculpture, etc. The student should be exposed to the study and analysis of twentieth-century notation including the most avant guard compositions.

Research and Characteristics in Music and the Related Arts

Objectives

1. To help the student to understand the aural and visual characteristics of styles and periods of aesthetic expression.
2. To recognize and identify elements of order inherent in art forms, i.e., line, motion, color, form, texture, repetition, contrast.
3. To cultivate an awareness of the unique events of each artistic period, i.e., twentieth century, romantic, classical, baroque, renaissance, medieval.

Scheduling

This is a two semester course to be elected in 9th or 10th grade with a minimum weekly class time allotment of 90 minutes.

Content

1. Presentation of music in light of man's total environment.
2. Discovery of physiological and scientific relationship of sight and sound.
3. Discovery of aesthetic concepts relative to aural and visual perception.

Projects and Activities

Following is a list of suggested student and/or class projects and activities:

1. Awareness of the Five Senses
2. Logic and Emotion
3. Mythology and Symbolism
4. Style
5. Rhythm/Motion
6. Humor in the Arts
7. Language of Sight and Sound
8. Creativity as Expressed in Arts in America (or other culture)
9. Science, Aesthetics, and the Arts
10. Artist as Creator
11. Creativity in Architectural Design
12. Protestors in Musical Composition (or Artistic Expression)
13. Original creative works by students, i.e., music composition, painting, collage, architectural design, sculpture, literary writing
14. Changing Music (Arts) for a Changing Society
15. Do Objects of Art Have Meaning?

Suggested Texts

Brofsky, Howard, and Bamberger, Jeanne. *The Art of Listening: Developing Musical Perception.* New York: Harper & Row, Publishers, 1969.

Janson, H.W., and Kerman, Joseph. *A History of Art and Music.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968.

Portnoy, Julius. *Music in the Life of Man.* New York: Holt, Rinehart & Winston, Inc., 1970.
Scholl, Sharon, and White, Sylvia. *Music and the Culture of Man.* New York: Holt, Rinehart & Winston, Inc., 1970.
Van Ess, Donald H. *The Heritage of Musical Style.* New York: Holt, Rinehart & Winston, Inc., 1970

Study and Evaluation of Contemporary Music and the Related Arts

Objectives

1. To help bridge the chasm that exists between the creator and the consumer.
2. To recognize music and the arts as aesthetic expressions subject to rapid and constant change.
3. To develop increased and more sophisticated aural and visual behavioral attitudes.

Scheduling

This is a two semester course to be elected in the 11th or 12th grade with a minimum weekly class time allotment of 90 minutes.

Content

Investigation of the diverse elements contributing to new and innovative art forms, i.e., multi-media, sound sculpture, electronic music, abstract expressionism, pop and op art.

Projects and Activities

Following is a list of suggested student and/or class projects and activities:

1. Arts in the Community
2. Creativity in the World of Design and Fashion
3. Creativity in Engineering
4. Visual Concepts of the 20th Century Artist
5. Aural Concepts of the 20th Century Composer
6. Photography: The Art of Realism
7. American Search for Cultural Independence
8. Electronic Music: Art Form?
9. Technological Contributions to 20th Century Creative Endeavors
10. The Future of Creative Arts
11. Development of 20th Century Commercial Music (film, pop recordings, dance band, rock, folk)
12. Aleatoric Music
13. Use of Pre-recorded Tape in Live Performance

Suggested Texts

Hulten, K.G. Pontus. *The Machine.* New York: The Museum of Modern Art, 1968.

*Schafer, Murray R. *The Composer in the Classroom.* Don Mills, Ontario: BMI Canada Limited, 1965.

_____. *Ear Cleaning.* Don Mills. Ontario: BMI Canada Limited, 1967.

_____. *The New Soundscape.* Don Mills, Ontario: BMI Canada Limited, 1969.

_____. *When Words Sing.* Don Mills, Ontario: BMI Canada Limited, 1970.

Self, George. *New Sounds in Class.* London: Universal, 1967.

Strange, Allen. *Electronic Music.* Dubuque, Iowa: William C. Brown Company, Publishers, 1972.

Allied Arts Course

Every high school should offer a course in allied arts. It is strongly recommended that all students be urged to take this course and that it carry full credit.

Areas to be covered in a team teaching approach are music, drama-speech, visual arts, film-TV, and dance.

The hope is that students taking this course wili be stimulated to study further in one or more art areas and that each high school will offer at least one specialized course in each area.

Elective and Mini Courses

Depending on the size and general interest areas of the school population as well as the background and abilities of the music staff, other special interest areas may be offered as elective or mini courses. A suggested list follows:

Arranging for State Band
Arranging for Rock Band
Arranging for Vocal Groups
Black Music
Conducting
Electronic Music
Experimental Music
Folk and Country Music
Folk Singing
Guitar
History of Jazz
History of Rock
Influence of Radio, TV, Phonograph, and Movies on Music
Musical Theater
Piano Class
Recorder Consorts
Twentieth Century Music

* Imported by Associated Music Publishers, Inc., 609 5th Ave., New York, N. Y. 10017.

Theory and Composition I and II

Theory and Composition I should encourage and develop creative music talents at the high school level and prepare those students who may be majoring or minoring in music at the college level.

This course should be open to any senior high school student. It should be offered as a full-credit subject.

The recommended optimum weekly time allotment is the equivalent of any other major subject or 200 minutes per week. Ideally, the class should not exceed 15 students.

The content* for the course should include the following:

1. Aural and visual analysis of traditional through contemporary music by:
    a. Listening to representative works in various styles.
    b. Analyzing form - motif, phrase, short form, etc.
    c. Ear training - ability to hear, analyze, and sing intervals, scales, and chords in various keys.
    d. Notating - scales, keys, chords, chord progressions.
    e. Dictating - rhythmic, melodic, and harmonic.
    f. Keyboard harmonizing - finding intervals, playing simple chords and progressions, harmonizing simple melodies.

2. Creative performance by:
    a. Composing and arranging music in traditional and contemporary styles using standard and other notation.
    b. Orchestrating - limited instrumentation, transposition, tone color, ranges, technical capabilities.
    c. Conducting - student compositions in class and in performance.
    d. Performing - original student compositions and representative examples.

Theory and Composition II should have the same objectives and organization as Theory and Composition I. Theory and Composition I should be a pre-requisit for continued study.

The course is a continuation of Theory and Composition I with composition constituting most of the year's work. Ear training, work on orchestration and harmony, use of contemporary instruments, and study of contemporary trends should be continued. Individual instruction is essential and performance is also of prime importance.

*It is recommended that the students begin to compose, notate, perform, conduct, and analyze each other's compositions during the first week. The teaching of traditional harmony should be approached from the viewpoint of giving the student a basic understanding of the function of this harmony, i.e., progression of roots, function of seventh chords, magnetic effect of triads, tension, and relaxation. It will be impossible and impractical to teach traditional harmony with the same approach used at the college level. Teachers are advised to apply these same principles to chromatic harmony and 20th-century compositional technique after approximately 12 weeks of the course.

Research Course for the Advanced Student

This course should allow the student the flexibility of independent study, research, and creativity in an area of significance in his own particular interest and ability. Each project should be chosen with the guidance and approval of the instructor. Full credit is recommended. The individual or group should meet at the discretion of the student(s) and the instructor, with sufficient time allowed to meet the needs of the student(s) and the project. The project will remain on permanent file in the school library. If the project is a paper, it must be done in thesis style, i.e., with footnotes and bibliography.

The Instrumental Program

Instrumental music in the senior high school should help the students to develop a sensitivity to the aesthetic values in music and to initiate and to broaden an understanding of music through active participation in ensembles. The primary objective of instrumental music in the schools should be one of aesthetic education and the development of aural intelligence rather than public entertainment.

Instrumental music instruction should be offered to students in small groups. The students should be graded by ability and grouped homogeneously. Modified homogeneous and heterogeneous groupings are less desirable. Instruction should be available for a minimum of 30 minutes, once each week, during school time.

The specific objectives of instrumental instruction should be:

1. To develop good tone characteristic of the instrument.
2. To develop accurate intonation.
3. To expand technical facility and optimum range.
4. To increase interpretive skills.
5. To expand the study of musical notation, with the supportive theoretical knowledge of such study leading to more advanced sight-reading skills.

Instrumental music organizations at the high school level should have the following music objectives:

1. To study representative materials of advanced difficulty selected for their interest, interpretive demands, and general musical merit.
2. To develop the principles of ensemble performance.
3. To develop techniques of conducting and following.

Large group ensemble experience should be made available to all instrumental students. Such groups should study varied selections from the finest music literature. (The quality of teaching should be such as to enable the student to participate intelligently in musical activities via listening, performing, or creating beyond his high school years).

Large instrumental organizations should meet a minimum of three times each week during school hours, with a total minimum rehearsal time of 135 minutes per week.

Small group ensemble experience should be made available to all instrumental students. Groups such as these should be coached and exposed to small chamber ensemble literature and receive group instruction that will aid the individual student to acquire skills, habits, and techniques necessary for effective musical expression. Such small group instruction should be provided to all students enrolled in band, orchestra, wind-percussion chamber ensemble, or string-chamber ensemble.

The recommended minimum weekly time allotment for participating in small group ensembles is 45 minutes (1 period). The groups should be scheduled to avoid conflicting with large instrumental and choral groups. Students should be encouraged to participate in both.

The scope of the instrumental music organizations should reach the fullest potential and utilization in the senior high school. The following desirable musical organizations should be considered:

1. Bands
   a. Marching band
   b. Concert band
   c. Wind ensemble
2. Orchestras
   a. String orchestra
   b. Full orchestra
3. String ensembles
   a. Trios
   b. Quartets
   c. Quintets
4. Woodwind ensembles
   a. Trios
   b. Quartets
   c. Quintets
   d. Flute ensemble
   e. Clarinet ensemble
   f. Saxaphone ensemble
5. Brass ensembles
   a. Trios
   b. Quartets
   c. Quintets
   d. Sextets
   e. Brass Choir
6. Percussion ensembles (mixed percussion instruments)
7. State band
8. Rock-soul groups
9. Folk groups

The Choral Program

Like the instrumental program, the choral program should help the students to develop a sensitivity to the aesthetic values in music and to initiate and to broaden an understanding of music through active participation in ensembles.

Large group vocal experiences should be made available to every high school student. Large groups should study varied selections from the finest music literature. Large groups should be considered educational rather than primarily a show or a public relations facet of the school program. It is important to schedule large choral and instrumental group rehearsals so that participation in both is possible. The nature of the enrollment in vocal music should determine the size and kind of groups offered.

Large vocal groups include:

1. Mixed chorus.
2. Boys' glee club.
3. Girls' glee club.

The recommended minimum weekly time allotment is 135 minutes for each organization.

Small group vocal experiences should be made available to all students. Small groups should be exposed to appropriate literature and receive group instruction that will enable the students to acquire skills, habits, and techniques necessary for effective musical expression. Small group instruction should be provided for all vocal students. The groups should include students of similar interest and ability.

Small vocal groups include:

1. Choirs and ensembles.
2. Trios and quartets; double trios and double quartets.
3. Madrigal singers, chamber singers.

The recommended minimum weekly time allotment is 90 minutes for each organization.

Participation in a voice class should provide an emotional and aesthetic outlet for the student. Activities to develop the concepts and skills of artistic singing, score reading, and musical interpretation should be provided. The music studied should represent our heritage of choral literature including the 20th century and should help to expand the student's own creative and discriminatory processes through personal involvement and self-discovery.

All vocal activities should include practice in the following:

1. Singing and listening.
2. Developing good tone quality.
3. Breathing properly.
4. Developing clear diction, good vowel sounds, blend and balance.

The recommended minimum weekly time allotment is 45 minutes.

Equipment * for Music Rooms

1. Expensive and cumbersome instruments which should be owned by schools. (See instrumentation charts.)
2. Pianos
3. Stereo tape recorder of professional quality
4. Cassette tape deck
5. Stereo record player of highest quality, including:
    a. Record turntable
    b. Power amplifier
    c. FM radio
    d. Speakers
6. Tuning devices
7. Metronomes
8. Film strip projector
9. Slide projector
10. Overhead projector
11. Screen and blackout curtains
12. Portable public address system
13. Music stands
14. Nonfolding chairs
15. Conductor's podium
16. Bulletin boards
17. Chalkboards
18. Music sorting racks
19. Music storage cabinets
20. Instruments storage cabinets
22. Percussion cabinets
23. Choral risers
24. Band and orchestra risers

* *Music Buildings, Rooms and Equipment*, prepared by a Committee of the Music Educators National Conference, copyright, 1966.

Music of Early Civilizations

ORIGIN: Chinese, Indian, Egyptian, Hebrew, Greek, Roman.

USES: Religious services; political observances; social occasions; war.

VOCAL: Chants, hymns, prayers, choirs; secular songs; singing with dance.

INSTRUMENTAL: Development of instruments; solo performances; groups and early orchestras.

Medieval Period (500 - 1450)

DEVELOPMENTS: Choir schools; liturgical music - St. Ambrose-modes, masses, motets; Pope Gregory - chants, modes, forms; Hucbald of Flanders-neumes; Guido D'Arezzo- notation, solfeggio; Franco of Cologne- measured time; Notre Dame School- two-part singing.

COMPOSERS: Pope Gregory, Landini, Leonin, Machaut, Perotin.

SECULAR MUSIC: Minstrels, troubadours, jongleurs, minnesingers, meistersingers.

Renaissance Period (1450 - 1600)

SPIRIT: Humanistic; individualistic; materialistic; intellectual interest renewed; search for rational order and ideal form.

HISTORY: Protestant reformation - Luther; Catholic counter-reformation - Jesuits; period of discovery and exploration; growth of universities, guilds, national states; church and court patronage of the arts.

SCIENCE: Astronomy - Copernicus, da Vinci; gunpowder - Tartaglia; printing press - Gutenberg.

ART: Bellini, Botticelli, Dürer, van Eyck, Francesca, Holbein, Michelangelo, Raphael, della Robbia, Tintoretto, Titian, da Vinci.

MUSIC: Byrd, Dowland, Dufay, Gabrieli, Gibbons, Josquin, Lassus,

Luther, Morales, Morley, Palestrina, Praetorius, Tallis, Victoria.

Rhythm: Sustained, moderately slow, flexible but stable, unmetered, no bar lines, agogic accents dictated by text, no extremes.

Tempo: Medium range, steady and restrained, dependent on text, rallentandos and accelerandos written into notation, gradual, subtle.

Melody: Graceful, flowing, legato, long and nonsymmetrical, submerged in polyphony, continuous, clear thin line; introduction of chromatics, five line staff, and sol-fa syllables; independence of parts, bass line formulated.

Harmony: Concentration of 1-3-5-6-8 intervals, increased feeling of harmonic drive and key sense, increased polyphony; prepared and resolved authentic cadences, prepared dissonances; major and minor triads, modes.

Form: Controlled by text; imitation, repetition, contrast, paraphrase; contus firmus with elaboration, improvisation; madrigals, dances, songs, masses, chorales, motets, chansons, rounds, canzonas.

Dynamics: Full and rich, medium register, moderate strength; antiphonal effects with double chorus.

Tone color: Continuous sound, clear and thin line, nonvibrato, choral importance, unaffected, free-flowing, ethereal, nondramatic; instrumentation developing on bass; strings, woodwinds, some keyboard, recorders, valveless trumpets and horns, lute, oboe, flute, viola, clavichord, harpischord.

Style. Polyphonic, full sound, some chordal texture; active upper voices, 3 to 6 parts, sustained bass; contrapuntal, horizontal lines, single mood.

Baroque Period (1600 - 1750)

SPIRIT: Distortion, transformation, irregularity; extended sense of purpose and power; intensely personal; ceaseless motion.

HISTORY: Separation of church and state; monarchies; colonization of America; mercantilism; Thirty Years' War; Stuarts of England,

Louis XIV of France; court and bourgeois patronage of the arts.

SCIENCE: Bacon, Galileo, Harvey, Halley, Kepler, Leibnitz, Newton.

ART: Bernini, Van Dyck, El Greco, Poussin, Rembrandt, Rubens, van Ryn, Velasquez, Vermeer, Wren, Watteau (rococo).

LITERATURE: Addison, Bunyan, Corneille, Defoe, Descartes, Donne, Dryden, Fielding, Jonson, Locke, Milton, Molière, Pascal, Pepys, Pope, Racine, Spinoza, Swift, Voltaire.

MUSIC: Bach, Buxtehude, Corelli, Couperin, Handel, Lully, Monteverdi, Pergolesi, Purcell, Rameau, A. Scarlatti, D. Scarlatti, Schütz, Telemann, Vivaldi.

Rhythm: Growing range of pace, strength of accent and vitality; bar lines introduced, single time signatures, accents, measures.

Tempo: Strict, dynamic but controlled, extremes avoided; contrast of tempos but no accelerandos or retards.

Melody: Bel canto style, figuration, ornamentation, free, wide range; contrast of phrases, melodic direction generally down; development of melisma, clear articulation, and exact pitch.

Harmony: Major and minor tonality replacing modes; developing key sense; stronger cadential action, harmonic drive, tritones, triads; feeling of tension and repose, increased use and intensity of dissonance; unprepared dissonances; height of polyphony in Bach.

Form: Follows function of music, music over text; repetitions, variations, free forms; concertati for voice and instruments, operas, arias, recitatives, oratorios, masses, songs, sonatas, fugues, concerti grossi, passacaglias, ground basses, overtures, suites, toccotas, preludes, fantasias, variations.

Dynamics: Sudden changes; balance of soprano and bass, inner parts less strong; terrace dynamics.

Tone color: Start of modern orchestra - variety in vocal and instrumental sonorities, contrast of full and thin, greater range and strength, no vibrato; development of new instruments and perfection of old; tempered tuning; oboes, bassoons, strings, valveless brass, and keyboards; first

time instruments as important as voices.

Style: Contrast of polyphonic action with chordal action; basso continuo and soprano predominant with middle voices adding fullness; homophonic and some polyphonic; tension achieved through contrast and blending; unwritten improvisations and ornamentations; figured bass.

Classical Period (1750 - 1825)

SPIRIT: Age of reason, growth of humanistic thought, individual freedom, interest in supra-consciousness, universal values, objectivity, brotherly love, more moral than religious, man born free to think; balance between form and content, elegant, sophisticated, pleasant.

HISTORY: American Declaration of Independence, American Revolution, French Revolution, Napoleonic Wars; national expansion, democratic spirit; rising middle-class patronage of the arts, public concerts.

SCIENCE: Franklin, Jenner, Preistly, Watt, Whitney.

ART: Bulfinch, Chippendale, Copley, David, Gainsborough, Goya, Reynolds, Stuart, Wren.

LITERATURE: Blake, Burns, Byron, Coleridge, Goethe, Goldsmith, Gray, Johnson, Kant, Paine, Richardson, Rousseau, Schiller, Scott, Shelley, Wordsworth.

MUSIC: J.C. Bach, K. P. E. Bach, Beethoven, Billings, Boccherini, Cherubini, Clementi, Gluck, Haydn, Hopkinson, Mozart, Rameau, Scarlatti, Schubert.

Rhythm: Well-defined rhythms, sudden changes, irregularity, syncopation, cross accents, regular pulse, use of rests and cadences.

Tempo: Wide range but no extremes, rigid control, meaning-filled pauses, rubato with restraint, tempo markings (metronome Maelzel, 1816).

Melody: Pleasant, well defined, dramatic, legato, clearly enunciated, folk-like, structured, homophonic; embellished melody line, graceful and light, use of high registers, symmetrical; emphatic points of arrival, phrases marked,

direction generally down, diatonic.

Harmony: Saturation of cadential action, strong harmonic drive, less complex; harmonic and melodic chromaticism, chordal harmony, unprepared dissonances, importance of chromatic and leading tones, strong points of arrival, 7ths used sparingly; related keys, departure from and return to tonal center, Alberti bass, exploration of major-minor system.

Form: Clear, linear, controlled balance, use of motifs, some counterpoint used but counterpoint forms abandoned; oratorios, operas (buffa, comique, seria), masses, songs, solos, duets, trios, quartets, recitatives, arias, concertos, modern sonata form, overtures, chamber music, sonatas, rondos, variations; development of piano and piano music; development of symphony.

Dynamics: Contrasts, larger groups performing, controlled emotional effects, written markings, no extremes, repeats as echoes, controlled crescendos and diminuendos.

Tone Color: Variety, instrumental development and growth of symphony orchestra, development of pianoforte, fuller tone, personal reflection in tone, tone quality often marked; instruments reflected by singers, virtuoso passages, striking effects; instrumentation of four voices in each choir (string, woodwind, brass).

Style: Emphasis on principle melody, homophonic, some polyphonic variety of texture and color, contrasts of style and dynamics, larger groups, symphony orchestras; elegance in delicate proportions, technical display, running figures.

Romantic Period (1825 - 1900)

SPIRIT: Concern for humanity and for the individual and his fate; freedom, patriotism, nationalism; doctrine of evolution, longing for the unknown, break with tradition, escape from realities; emotional content, sensitive.

HISTORY: Civil War in the United States, Monroe Doctrine, period of revolutions, concept of democracy; Germans turn from political frustration to art, music, and science; Victorian England, Second

French Revolution; growth of trade unions, middle class patronage of the arts, artists free of royal patronage to express individuality; industrial revolution.

SCIENCE: Steam power, incandescent lamp, electric power, motion picture, mimeograph, telegraph, electromagnet, phonograph, telephone, photography, steel production, evolution theory; Bell, Curries, Darwin, Edison, Freud, Huxley, Lister, Morse, Pasteur.

ART: Cezanne, Degas, Delacroix, Gauguin, Manet, Monet, Renoir, Rodin, Sargeant, Turner, van Gogh.

LITERATURE: Browning, Brontë, Carlyle, Coleridge, Dickens, Dumas, Emerson, Hardy, Hawthorne, Heine, Hoffman, Hugo, Keats, Longfellow, Lowell, Richter, Scott, Shelley, Tennyson, Thackeray, Thoreau, Tolstoy, Mark Twain, Whitman.

MUSIC: Albéniz, Beethoven, Bellini, Berlioz, Bizet, Borodin, Brahms, Bruckner, Carpenter, Chabrier, Cherubini, Chopin, Donizetti, Dvořak, Elgar, Fauré, Franck, Franz, Glinka, Gounod, Grieg, Hoffman, Humperdinck, Liszt, Mahler, Mascagni, Massenet, MacDowell, Mendelssohn, Meyerbeer, Mussorgsky, Offenbach, Paganini, Puccini, Rachmaninoff, Rimsky-Korsakov, Rossini, Saint-Saëns, Schubert, Schumann, Smetana, J. Strauss II. Sullivan, Tchaikovsky, Thomas, Verdi, Wagner, Weber, Wolf.

Rhythm: Unsteady, rules of strictness broken, intricate, syncopated, obscured cadences, harmonic rhythm, less vigorous accent. Two schools: Mendelessohn's -- regular fluent; Wagner's -- broad, dramatic.

Tempo: Wide range, emotions reflected; rubato, flexible but under control, developed to ultimate; use of ritard and accelerando to extremes.

Melody: Continuous, endless, floating, and spinning; gentle and steady and/or impulsive and explosive; wide range of pitch and wider intervals, inner voices gain importance, melody direction usually up, development of germ theme; chromatic, warm, lyric, free.

Harmony: Less consonant, richly dissonant, restless; use of modes, leading tone harmony, shifting tonal center and enharmonic tones; tri-tones, 7ths, 9ths, and altered intervals, weakened harmonic drive; experimentation with dissonance, chromaticism, modulation, and new chord

progressions.

Form: Development of freer forms, leading motive, dynamic curves, short pieces symmetrical and longer ones asymmetrical, very long symphony and opera forms; operas (grand, comique, romantic, music, drama), singspiels, lied, art songs, oratorios, symphonies, symphonic poems, classical sonatas, symphonic suites, program symphonies, concert overtures, piano pieces, dances, fantasias, etudes, nocturns, ballads, moment musicals, ballets, preludes, program music, chamber music.

Dynamics: Irregular, sudden, extreme crescendos and diminuendos, sensitive to moods, long curves.

Tone Color: Sonorous, rich, luxurious, extended range, elaborate color; development of instruments of the modern orchestra and piano music; increased brilliance, difficulty of performance, more vibrato, warm, dramatic, lyric, expressive, sensuous, (con amore, dolce, maestoso, etc.).

Style: Active part writing, rich ornamentation, increased instrumentation, fusion of vocal line and text, freedom of individual expression, almost no counterpoint.

Twentieth Century Period (1900 - to present)

SPIRIT: Formalistic, subconscious, exotic, heterogeneous, surrealistic, scientific, experimental, objective, expressive, functional, mechanized, materialistic.

HISTORY: Internationalism, depressions, invention, and exploration; Russian Revolution, World Wars I and II, International Agreements, League of Nations, United Nations, Women's Suffrage in U.S.A., Lindbergh flies Atlantic, Korean War, War in Vietnam; extremes, nationalism, imperialism, expansionism, militarism, economic rivalries; Dewey, Durkheim, Freud, Lenin.

SCIENCE: Airplane, automobile, TV, radio, tape recorders, computers, space exploration, uranium, theory of relativity, radium, Xray, jet propulsion, radar, atomic energy, nuclear power, bacteriology, moon landing, sound movies; Baird, Bohr, Burbank, Curie, Ehrlich, Einstein, Fleming, Oppenheimer, Weiner, Wright.

ART: Calder, Cezanne, Dali, Duchamp, Homer, Kadinsky, Klee, Leger, Marin, Matisse, Miro, Mondrian, Moore, Picasso, Rouault, Winslow, Wright.

LITERATURE: Appollinaire, Cummings, Eliot, Faulkner, Frost, Galsworthy, Hemingway, Joyce, Lanier, Lewis, Lowell, Maeterlinck, Mann, Masefield, Maugham, Millay, Noyes, O'Neil, Orwell, Poe, Proust, Russell, Santayana, Shaw, Stein, Tarkington, Thomas, Wolfe, Yeats.

MUSIC: Babbitt, Barber, Bartók, Berg, Bernstein, Bloch, Boulez, Britten, Bruchner, Cage, Carter, Chavez, Copland, , Cowell, de Falla, Debussy, Delius, della Joio, Enesco, Gershwin, Griffes, Guarneri, Grofé, Hanson, Harris, Hindemith, Honegger, Holst, Hovhaness, Ives, Khatchaturian, Kodály, Křenek, Leuning, Mahler, Menotti, Milhaud, Nielson, Orff, Persichetti, Piston, Poulenc, Prokofiev, Puccini, Respighi, Rachmaninoff, Ravel, Roussel, Satie, Scriabin, Schoenberg, Schuller, Schuman, Sessions, Sibelius, Shostakovich, Stockhausen, R. Strauss, Stravinsky, Thomson, Ussachevsky, Vaughn Williams, Varése, Villa-Lobos, Walton, Webern, Weill.

Rhythm: Irregular, controlled intensity, percussive, dynamic, syncopated, complex; jazz rhythms, rock rhythms; free from bar line, new metric systems; nonmetric, polymetric, multimetric, polyrhythmic.

Tempo: Irregular, unpredictable, extreme, changing.

Melody: Asymmetrical, intense, compressed; instrumental treatment of voice; atonal, revitalized, dissonant, chromatic whole tone, serial, tone rows, revival of pentatonic, polytonal, micratonal, 12 tone; wide leaps, influence of primitive, disjunct, angular.

Harmony: 7 tone chords, bitonal, atonal, polytonal, whole tone, 12 tone, serial technique, unresolved harmonies, heightened tension, modal, pentatonic, tone clusters, new intervals, exotic scales, 11th and 13th chords, displaced tonality.

Form: Simple, compressed, return to polyphonic, irregular, free, aleatoric, experimental; range from free to strict, revival of classic forms, modern sonata form.

Dynamics: Extreme, wide range, sudden and unexpected accent, subtle.

Tone Color: Unforced, non-blended, non-vibrato, unaffected, sensitive to mood and style; extensive use of percussion instruments; transparent, dissonant counterpoint; chamber groups, vocal sources; exploiting conventional instruments; electronic sounds, computer, tapes, synthesizer.

Style: A unified 20th century style has yet to be achieved. Therefore, several trends which appear in the 20th century are indicated below:

Impressionism: "Exquisit ambiguity," vague, atmospheric, pictorial imagery, restless movement, elusive melody, homophonic, lacking strong pulse, whole tone scale, modulations, over-all luminous fog.
Carpenter, Dubussy, Delius, Griffes, Ravel, Roussel.

Expressionism: Struggle, tension in subconscious, atonal, unpredictable and incomplete movement, tone row, disjointed, polytonal, compression of material and forms, expression of inner self, abstraction.
Berg, Schoenberg, Stravinsky, Webern.

Neoromanticism: Romantic grandeur with new techniques, large orchestras, brilliant, exotic, atonal, polytonal, modal, shock techniques, jazz influence, heavy emotionalism, advanced harmonies.
Bartok, Bruchner, Honegger, Mahler, Milhaud, Schuller, Sibelius, R. Strauss.

Neoclassicism: Formal structure, chamber music texture, self-contained, economy of means, intellectual as well as emotional, abstract, return to ideals of 18th century, anti-romantic, objective, use of mechanical instruments.
Copland, Hindemith, Satie, Shostakovich, Stravinsky.

Nationalism: Primitive, modal, polytonal, simple and contrasting forms, dissonant, folk pattern influence.
Bartok, Britten, Ives, Kodaly, Orff, Vaughn Williams.

Experimental: Microtones, varied percussion, prepared piano, theramin, tape techniques, electric guitar,

amplification, musique concrete, aleatoric, synthesizer, serialism, 12 tone.
Babbitt, Boulez, Cage, Stockhausen, Ussachevsky, Varése.

Jazz, Rock, American Pop Music: (distinct types of 20th century music with too many composers to enumerate). Melodic freedom over strict harmonic progression; prominence of syncopated rhythm over steady beat; high tension, emotionalism, dance rhythms, immediate sensuous appeal; short forms, improvisation, importance of performance.

I. The Baroque Orchestra
   A. Instruments
      1. String section
         a. Violins
         b. Violas
         c. Cellos
         d. String basses
      2. Harpsichord
      3. Woodwinds and brass (limited to occasional use of oboes, bassoons, flutes, trumpets, and horns)
   B. Characteristics
      1. String section predominant
      2. Extensive use of harpischord to reinforce strings
      3. Limited use of wind instruments
      4. Frequent division into two groups
         a. Concertino (small group)
         b. Ripieno (large group)
   C. Examples
      1. Vivaldi: Concerto Grosso
      2. Handel: Water Music
      3. Bach: Brandenburg Concerto No. 2

II. The Classical Orchestra
   A. Instruments
      1. String section
         a. Violins
         b. Violas
         c. Cellos
         d. String basses
      2. Woodwind section
         a. Flutes
         b. Oboes
         c. B flat clarinets
         d. Bassoons
      3. Brass section
         a. Two trumpets
         b. Two French horns
      4. Percussion section (timpani)
   B. Characteristics
      1. String section
         a. Heart of orchestra
         b. Essentially the same as today's string section but:

(1) Less capable technically
(2) Fewer in number
(3) String bass and cello used in unison

2. Woodwind section
   a. Second in importance
   b. Solo passages usually supported by strings
   c. Florid passage work to embellish the melodic content
3. Brass section
   a. Various rhythmic figures in harmony or not as music demands
   b. Fanfares and military type calls
   c. Limited melodic use
4. Percussion section
   a. Rhythm emphasis
   b. Accents
   c. Volume for tutti passages

C. Examples
   1. Haydn: "Surprise" Symphony
   2. Mozart: Symphonies Nos. 40, 41
   3. Beethoven: Symphony No. 1

III. The Romantic Orchestra

A. Instruments
   1. String section
      a. Violins
      b. Violas
      c. Cellos
      d. String basses
      e. Harp
   2. Woodwind section
      a. Flutes
      b. Oboes
      c. B flat clarinets
      d. Bassoons
      e. Piccolos
      f. English horns
      g. Bass clarinets
      h. Contra bassoons
   3. Brass section
      a. Two or three trumpets
      b. Two or three cornets
      c. Four Franch horns
      d. Three or four trombones
      e. Tuba
   4. Percussion section

a. Timpani
b. Variety of percussion instruments

B. Characteristics
1. String section
a. Size of string section increased
b. Separation of cellos and string basses
2. Woodwind section (uses which were daring in classic orchestra become commonplace)
3. Brass section (development of values for brass instruments gives added usefulness)
4. Percussion section (special effects produced by various percussive instruments)

C. Examples
1. Beethoven: Symphonies Nos. 3, 5, 9
2. Schubert: Symphony No. 8
3. Shumann: Symphony No. 4
4. Brahms: Symphonies Nos. 1, 3
5. Tchaikovsky: Symphonies Nos. 4, 5, 6
6. Franck: Symphony in D Minor
7. Rachmaninoff: Symphony No. 2
8. Bruckner: Symphony No. 4
9. Mahler: Symphony No. 8

IV. The Modern Orchestra

A. Instruments
1. String section (increased number)
2. Woodwind section
a. Increased number
b. Saxaphones added
3. Brass section
a. Increased number
b. Cornets added
4. Percussion section (increased number and variety)
5. Synthesizer
6. Tape recorder
7. Amplifiers

B. Characteristics
1. Division of strings into sections within sections
2. Further amplification of woodwind and brass sections (exploitation of timbre of solo instruments)
3. Tremendous amplification and emphasis on percussion section
4. Greater independence of instruments within sections and more freedom in instrumental combinations
5. Less dependence on individual interpretation and more attention to orchestral interpretation

6. Search for and experimentation with new sounds (unusual uses of conventional instruments)
7. Developments in tonality, orchestration, and form have affected the symphony
8. New tone generators

C. Examples
1. Shostakovich: Symphony No. 5
2. Harris: Symphony No. 3
3. Hindermith: Symphony "Mathis Der Maler"
4. Prokofiev: Symphony No. 5
5. Richard Strauss: Till Eulenspiegel
6. Stravinsky: Firebird Suite

SCHOOL BANDS

Instrumentation	30	40	50	60	70	80	90	100
*Flute (1 doubling piccolo)	2	2	3	4	5	6	7	7
*Oboe		1	1	2	2	2	2	3
*E-flat clarinet			1	1	1	1	2	2
B-flat clarinet	8	12	12	16	18	22	24	26
*E-flat alto clarinet		1	1	1	2	2	3	4
*B-flat bass clarinet		1	1	1	2	2	3	4
*Bassoon			1	2	2	2	2	2
E-flat alto saxophone	2	2	2	2	2	2	2	2
*B-flat tenor saxophone	1	1	2	2	2	2	2	2
*E-flat baritone saxophone	1	1	1	1	1	1	2	2
*French horn	3	3	4	4	6	6	6	8
B-flat cornet-trumpet	5	6	8	9	9	10	10	12
*Trombone	3	3	4	5	5	6	6	6
*Baritone	1	1	2	2	3	4	4	5
*Tuba	2	3	3	4	5	6	6	8
**Percussion	2	3	4	4	4	5	5	5
*String bass						1	2	2

*Recommended for purchase by the school.

**It is recommended that the school purchase the following items as basic percussion equipment:

bass drums (concert and field)
snare drums (concert and field)
cymbals
timpani
glockenspiel
orchestra bells
chimes
tam-tam

When the basic percussion instruments have been supplied, the following instruments should be added in order to meet the requirements of complete instrumentation: vibraphone, percussion traps, marimba, xylophone.

SCHOOL ORCHESTRAS

Instrumentation	20	30	40	60	80	90	100
First violins	3	6	7	12	16	18	20
Second violins	3	4	7	10	14	16	18
*Violas	2	3	4	6	10	10	12
*Cellos	2	3	4	6	8	10	10
*String basses	1	2	3	4	8	8	10
*Flute (1 doubling piccolo)	1	2	2	2	2	3	3
*Oboe (1 doubling English horn)				2	2	2	3
*B-flat clarinets (1 doubling bass clarinet)	2	2	2	2	3	3	4
*Bassoon				2	2	3	3
*French horn	1	2	2	4	4	6	6
Trumpet	2	2	2	3	3	3	3
*Trombones	1	2	2	3	3	3	3
*Tuba				1	1	1	1
**Percussion	2	2	2	3	4	4	4

* Recommended for purchase by the school.

** It is recommended that the school purchase the following items as basic percussion equipment:

bass drums (concert and field)	glockenspiel
snare drums (concert and field)	orchestra bells
cymbals	chimes
timpani	tam-tam

When the basic percussion instruments have been supplied, the following instruments should be added in order to meet the requirements of complete instrumentation: vibraphone, percussion traps, marimba, xylophone.

A comprehensive music program should include compositions representing the various styles and periods, including contemporary and youth styles.

Following are some suggested lists of graded music for instrumental and vocal groups. The MENC, the MMEA, and some MMEA districts also publish graded lists.

ORCHESTRA

Grade One

Composer	*Title*	*Publisher*
Bach-Gordon	Air from "Peasant Cantata"	Kendor
Barnes	Magar Melodies	Shapiro-Bernstein
Bruce (arr.)	First Appearance Orchestra *(Folio)*	Fischer
	1. Gounod--Praise Ye the Father	
	2. Handel--Gavotte	
	3. Schubert--Lander	
	4. Wieniawski --Airs Russe	
Carlin (arr.)	Orchestral Sounds	Carlin
Elgar-Akers	Pomp and Circumstance	Fischer
Gordon (arr.)	Fitzwilliam Suite	Marks
	From the Masters	Fischer
Handel-Gordon	Firework Music	Shapiro-Bernstein
Herfurth (arr.)	Music for Young Orchestras *(Folio)*	Fischer
	1. Beethoven--The Heavens Resound	
	2. Gluck--Chorus from "Iphigenia in Tauris"	
Herfurth-Stuart (arr.)	First Impressions for Orchestra *(Folio)*	
	1. Chopin--Prelude	
	2. Diabelli--Allegretto	
	3. Diabelli--Minuet	
	4. Schumann--Aria	
	5. Schumann--Marsche	
	6. Sullivan--A Song to Sing	
	7. Tchaikovsky--Italian Caprice	
Jurey (arr.)	First Orchestra Program Album *(Folio)*	Mills
	1. Trumpet Parade (Old French tune)	
	2. Gypsy Dance (Hungarian folk tune)	
	3. Village Festival (Czech folk song)	
	4. Country Dance (French tune)	
	5. Purcell--Rigadoon	
	6. German Waltz (Folk song)	
	Second Orchestra Program Album *(Folio)*	
	1. Bach--Air from "Peasant Cantata"	
	2. Gluck--Morning Hymn	
	3. Gluck--Processional March	
	4. Jurey--The Metronome	
	5. Cathedral Chimes (Polish folk song)	

Composer	*Title*	*Publisher*
	Third Orchestra Program Album *(Folio)* 1. Bach--Minuet in G Minor 2. Beethoven--German Dance 3. Czerny--March in C Major 4. Jurey--Procession of the Pilgrims 5. Schubert--Kindermarsch	
Lully	Rigaudon	Mills
McKay	Sinfonia No. 1	Remick
Purcell-Barnes	Rigadoon and Minuet	Shapiro-Bernstein
Watters (arr.)	Our Own Orchestra *(Folio)* 1. Brahms--March from Symphony No. 1 2. Dvořák--Largo from "New World Symphony" 3. Tchaikovsky--Excerpts from "Marche Slav" 4. Song of the Volga Boatman (folk song)	Fischer
Whistler-Hummel	Pathway Orchestra *(Folio)* 1. Blow Bugles Blow 2. Bombo, Elephant Dance 3. Evening Shadows, Waltz 4. Hidden Moon, Waltz 5. Magic Hour, Waltz 6. Samoa Nights 7. Silvery Scepter, Processional 8. Sir Launcelot, Overture 9. Snowflakes 10. Spring Frolic	Rubank
Grade Two		
Bartok	Five Pieces for Younger Orchestras	Remick
	Six Pieces for Younger Orchestras	
Gluck-Jurey	March from "Iphigenia in Aulis"	Carlin
Gluck-Roberts	Air de ballet from "Alceste"	Fischer
Gordon (arr.)	Concert for Orchestra *(Folio)*	Bourne
	Little Baroque Suite	Fischer
	Four Centuries for Orchestra (Nos. 1,3,5,8)	Bourne
	Great Themes for Orchestra 1. Bach Choral Prelude from "Ill Do Thou Defend Us" 2. Couperin--Motette De Sainte Suzanne 3. Handel--Finale from "Julius Caesar" 4. Hayden--Second Movement from Symphony No. 53 5. Lully--Air and Chorus from "Amadis" 6. Tchaikovsky--Pas D'Action from "Sleeping Beauty"	
	French Masters Suite	Marks
Haydn-Isaac	Andante from "Surprise Symphony"	Fischer
Herfurth (arr.)	Music for Young Orchestras 1. Bull--Norwegian folk song 2. Sarasate--Melodie	Fischer

Composer	*Title*	*Publisher*
Matesky	Cowboy Rhapsody	Elkan-Vogel
Purcell-Jurey	March in G	Mills
Ravel-Isaac	Pavane	Fischer
Grade Three		
Bach-Gordon	A Salute to Bach	Marks
Corelli-Muller	Adagio and Allegro	Ludwig
	Fugue and Vivace	Kjos
	Sarabande and Allegro	
Dvořák-Stone	Slavonic Dance, Op. 46, No. 8	Boosey-Hawkes
Frackenpohl	Air and Cakewalk	Fox
Gordon (arr.)	Four Centuries for Orchestra *(Folio)*	Fischer
	Great Themes for Orchestra *(Folio)*	Bourne
	1. Prokofiev--March from "Peter and the Wolf"	
	2. Schubert--Minuetto and Trio from Symphony No. 5	
	Period Pieces for Orchestra	Mills
	1. Purcell--Rondo	
	2. Couperin--The King's Ballet	
	3. Dittersdorf--Andante	
Handel-Anderson	Song of Jupiter	Mills
Handel-Woodhouse	March from "Scipio"	Boosey-Hawkes
Humperdinck-Isaac	Hansel and Gretel Selections	Fischer
Isaac	Mexican Overture	Fischer
	Russian Chorale and Overture	
Kindler (arr.)	Three Seventeenth Century Dutch Tunes	Fischer
Mozart-Barnes	Andante and Allegro	Ludwig
Reinecke-Barnes	Prelude to Act V from "King Manfred"	Ludwig
Whitney	Gavotto Staccato	Bourne
Grade Four		
Bach-Muller	Sinfonia in B Flat	Kjos
Bach-Ormandy	Choral Prelude	Boosey-Hawkes
	"Wachet Auf, Ruft Uns Die Stimme" (Sleepers Wake)	
Bach-Roberts	Jesu, Joy of Man's Desiring	Fischer
Copland	Saturday Night Waltz from "Rodeo"	Boosey-Hawkes
Debussy-Sterret	Clair de Lune	Fischer
Grétry-Barnes	Overture to "Lucille"	Ludwig
Grundman	Hay-Up, Hoe-Down	Boosey-Hawkes
Handel-Stone	Suite No. 1 Water Music	Oxford University
	Suite No. 2 Water Music	
Holesosky	Prologue, Hymn and Dance	Elkan-Vogel
MaKay	Suite on Fiddler's Tunes (Nos. 3,4,5)	J. Fischer
Mozart-Riebold	Bastien and Bastienne Overture	Fox
Page (arr.)	Rakoczy March	Ditson

Composer	*Title*	*Publisher*
Tchaikovsky-Muller	Francesca da Rimini (Introduction, Andante, and Finale	Kjos
Tucci	La Bamba de Vera Cruz	Fox
Verdi-Herfurth	Prelude from "La Traviata"	Fischer

Grade Five

Bach-Cailliet	Fugue in G Minor	Fischer
	Sheep May Safely Graze	Boosey-Hawkes
Bizet-Wilson	L'Arlesienne, Suite No. 1	Fischer
	L'Arlesienne, Suite No. 2, Part 1, Pastorale	
	L'Arlesienne, Suite No. 2, Part 2	
Couperin-Milhaud	Overture and Allegro	Elkan-Vogel
Frescobaldi-Kindler	Toccata	Mills
Gliere-Isaac	Russian Sailors' Dance	Fischer
Khachaturian-Bourdon	Waltz from "Masquerade Suite"	MCA
Menotti	Introduction, March, and Dance from "Amahl and the Night Visitors"	G. Schirmer
Offenbach-Isaac	Ballet Parisien	Fischer
Smetana-Johnson	Venkovanka	Kjos
Tchaikovsky-Herfurth	Marche Slav	Fischer
Tchaikovsky-Muller	Francesca da Rimini	Kjos

Grade Six

Arslanian	Scherzo Fantasy	Boosey-Hawkes
Bach-Abert	Prelude, Chorale, and Fugue	Fischer
Barber	Intermezzo from "Vanessa"	G. Schrimer
Charbrier	España Rhapsody No. 2	G. Schirmer
Copland	An Outdoor Overture	Boosey-Hawkes
	Buckaroo Holiday from "Rodeo"	
Cowell	Hymn and Fuguing Tune No. 3	Associated
Dvořák-Roberts	Symphony No. 5 (Finale)	Fischer
Enesco-Lewis	Roumanian Rhapsody No. 1	Belwin
Glinka	Russlan and Ludmila	Fischer
Handel-Harty	Water Music	Chappell
Handel-Kindler	Prelude and Fugue in D Minor	Mills
Hanson	Symphony No. 1 or 2	Fischer
Nicolai	The Merry Wives of Windsor Overture	Any Edition
Saint-Saëns - Isaac	Marche Militaire Francaise	Fischer
Wagner	Rienzi Overture	Any Edition
Weber	Der Freischütz Overture	Any Edition
	Oberon Overture	Any Edition

BAND

Grade One

Composer	*Title*	*Publisher*
Akers	Little Classic Suite	Fischer
	Our Own Overture	
Arcadelt-Whitney	Ave Maria	Marks
Bach-Conley	Miniature Bach Suite	Kendor
Bach-Finlayson	Two Chorales	Marks
Bach-Lake	Sixteen Chorales	Schirmer
Bartok-Gordon	Magic Game and Merry Chase from "Children's Album"	Elkan-Vogel
Berlioz-Erickson	March of the Pilgrims	Belwin
Bohn-Spinney	Still Wie Die Natch	Byron-Douglas
Borodin-Johnson	Polovetzian Dance	Pro Art
Brahms-Jasper	Hungarian Dance No. 5	Pro Art
Cacavas	Reverie for Band	Bourne
Castle	Shalimar	Kendor
Cruger-McLin	Three 17th Century Chorales	Pro Art
Eller	Three Bach Chorales	Shapiro-Bernstein
Erickson	Festival	Belwin
	Holiday	
Finlayson	Cantabile	Boosey Hawkes
Gerbaise-McLin	Two Early French Dances	Fischer
Gordon	Four Centuries for Band	Fischer
Graun-Davis	Kirchanlied	Byron-Douglas
Grundman	Two American Songs	Boosey-Hawkes
Handel-McLin	Musette and March	Mills
Handel-Phillips	Gigue	Pro Art
Handel-Weber	The Royal Standard	Remick
Isaac-Lillya	A Summer Evening Serenade	Fox
Jackson	Little English Suite	Warner
	Little Irish Suite	
	Little Scotch Suite	
	Freedom Gate Overture	
Kinyon	Salute to Brahms	Belwin
Lara-Beeler	Granada	Southern Music
Mendelssohn-Landes	Three Chorales for Band	Fischer
Morrissey	Cathedral Echoes	Hansen
	Creole Lullaby	
Nestico	Ballerina	Kendor
	September Serenade	
Osterling	Village Charm	Belwin
Peterson	Short Story	Kendor
Purcell-McLin	An Antique Suite	Pro Art
Rameau-Gordon	Two Courtly Dances	Shapiro-Bernstein
Schubert-Johnson	"Unfinished Symphony" Themes	Pro Art
Schumann-Gordon	Norse Song	Marks
Schumann-Struppa	The Happy Farmer	Pro Art

Grade Two

Composer	*Title*	*Publisher*
Akers	Three Concert Classics	Fisher
Bach-Cailliet	Strong in Thy Strength	Belwin
	Chorale and Fugue	Elkan
Bach-Eller	Three Bach Chorales	Shapiro-Bernstein
Bartók-Leidzon	An Evening in the Village	Associated
Beethoven-Gordon	German Dance	Mills
Bennett	Citadel Overture	Fischer
Buchtel	Evangeline Overture	Mills
	Golden Legend Overture	Kjos
	Lochinvar Overture	Kjos
	Mystic Gardens Overture	Mills
	Overture Classique	Kjos
Cacavas	Ceremony for Winds	Bourne
	Days of Glory	Frank
	Invitation to Autumn	Warner
	Theme from Cornwall	Mills
Cardona	Three Short Pieces	Shawnee
Carter	Miniature Chorale and Fugue	Hansen
	Three Pieces of Antique Style	Fischer
Chenette	Festive Overture	Pro Art
Darcy	Festival Overture	Bourne
	Nocturne	
	Romance	
Eckstein-Akers	Two Little Pieces	Fischer
Elgar-Reed	Nimrod from "Enigma Variations"	Mills
Erickson	Air for Band	Bourne
	Balladair	
	Chorale for Band	
	Irish Folk Song Suite	
	Legendary Air	
	Little Suite for Band	
	Norwegian Folk Song Suite	
	Soliloquy	
	Symphonette for Band	
Franck-Erickson	Panis Angelicus	Belwin
Frangkiser	Citation Overture	Pro Art
	Golden Trophy Overture	Shapiro-Bernstein
	Hickory Hill Overture	Ludwig
Fred	Spiritual Overture	Belwin
Gardner	October Mountain	Staff
Gillette	Legende	Kjos
Gordon	Appalachian Fantasy	Warner
Gordon (arr.)	Fitzwilliam Suite	Marks
Handel-Gordon	Music for St. Cecilia's Day	Mills
Hansen-Brown	Little Norwegian Suite	Boosey-Hawkes
Hanson	Pleasant Valley Overture	Ludwig
Holmes	Cavalcade Overture	Barnhouse

Composer	*Title*	*Publisher*
Howard	Elegy for Moderns	Kendor
Humperdinck-Erickson	Hansel and Gretel Overture	Belwin
Jackson (arr.)	Three Classic Miniatures	Witmark
	Three Songs of Colonial America	
Johnson	Medallion Overture	Fischer
	Prince and Pauper Overture	
	Golden Glow Overture	Boosey-Hawkes
Kinyon	Chisholm Trail	Bourne
	Appalachian Suite	
	Salute to Mozart	Belwin
	Creole Suite	Bourne
Lake	Golden Century Overture	Fox
Lalande-Beeler	Passacaglia	Elkan-Vogel
Limingston	Pastoral for Winds	Bourne
Lully-Gardner	March from the "King's Regiment"	Staff
Lully-Piato	Little French Suite	Belwin
Marcello-Whitney	Psalm 18	Bourne
Masters	Overture for Youth	Fischer
Mesang	King Midas Overture	Kjos
Minelli	Ballad for Winds	Bourne
Morrissey	Punch and Judy Overture	Warner
	The Bells of San Migu from "Viva Mexico!"	Marks
	Skyline Overture	
O'Neill	Nobility	Warner
Palestrina-Gordon	Three Hymns	Bourne
Pergolesi-Gordon	Prelude and March	Shapiro-Bernstein
Peterson	Lament	Kendor
	Excursion	
Purcell-Gordon	Air and March	Bourne
	Trumpet Tune and Air	Staff
	Trumpet Voluntary	
Ravel-Johnson	Pavanne	Rubank
Reed	Chorale Prelude in E-Minor	Hansen
Scarlatti-Johnson	Air and Minuet	Rubank
Scarmolin	The Ambassador	Ludwig
Schmidt-Yoder	Amphion Overture	Fischer
Stuart	Two Pieces in Folk Song Style	Shawnee
Taylor-Roberts	Lyceum Overture	Fischer
Tchaikovsky-Erickson	Romeo and Juliet Love Theme	Belwin
Tchaikovsky-Vitto	Canzonetta	Byron-Douglas
Telemann-Gordon	Beau Galant	Shapiro-Bernstein
Thiolman	Modal Overture	Kendor
Wagner-Arlen	Liebestod	Kendor
Whitney	Ceremonial March	Marks
	Country Dance	Warner
Williams (arr.)	Two French Dances	Shapiro-Bernstein

Grade Three

Composer	*Title*	*Publisher*
Akers	Grand Union	Fisher
Bach-Leidzen	Arioso from "Cantata 156"	Fischer
	Come, Sweet Death	
Bach-Moehlmann	Prelude and Fugue in F Minor	FitzSimons
Barnes	Alpine Holiday	Ludwig
	Persian Carnival	Bourne
Bartók-Gardner	Nocturne	Staff
Bartók-Schaefer	Four Sketches	Elkan-Vogel
Beeler	Little Italian Rhapsody	Hansen
Beethoven-Weiss	Contra Dance No. 1	Fischer
Bennett	Lentoccata	Kjos
Bilik	First Fugue for Band	French
Bowles	Theme and Scherzo	FitzSimons
Cacavas	Grecian Theme and Dance	Bourne
	Ballet Song	
	Fanfare and Scenario	
	Preludium for Band	
	Aria for Winds	
	Overture in Miniature	Elkan-Vogel
	Vignette for Band	Warner
Cailliet	American Holiday	Elkan-Vogel
	Festivity Overture	Mills
Carter	Polyphonic Suite	Ludwig
	Metropolis Overture	Bourne
Carter (arr.)	Suite of Early American Tunes	Fox
Corelli-Gordon	Sarabande and Gavotte	Bourne
Corelli-Johnson	Sarabande and Gavotte	Rubank
Duncombe-Finlayson	Early English Suite	Boosey-Hawkes
Dvořák-Johnson	Slavonic Dances	Rubank
Erickson	Sonatina for Band	Belwin
	Ceremonial for Band	Bourne
	Black Canyon of the Gunnison	
	Fantasy for Band	
	Premiere for Band	
	Second Symphony, Intermezzo	
	Chaconne	
	Deep River Suite	
	Golden Gate	
	Legend of the Bells	
	Summer Holiday	
	Tamerland	
Fauré-Norman	Pavane	Staff
Frank	Aztec Overture	Rubank
Gillis	Moon Mist	Interlochen
	Hymn Song for Sunday	Bourne
	This Solemn Hour	Interlochen

Composer	*Title*	*Publisher*
Gordon	Pavanne for Band	Bourne
	Italian Masters Suite	Marks
	Robert Burns Overture	Fischer
	Prelude on an Odd Rhythm	Bourne
Gordon (arr.)	Three Modern Chorales	
Grofé-Yoder	Paris Portraits from "Atlantic Crossing"	Kjos
Grundman	An American Scene	Boosey-Hawkes
	The Blue and the Gray	
	Diversion	
	Kentucky - 1800	
	Little Suite for Band	
	March Processional	
	The Spirit of '76	
	Two American Songs	
	Two Moods	
	Walking Tune	
	A Westchester Overture	
Handel-Gordon	Air and Finale from "Water Music"	Fox
Handel-Osterling	An Occasional Suite	Ludwig
	Aria and Fugue	
Hanson	Cathedral Canyon	Ludwig
	Green Meadows	
Hanson-Brown	Little Norwegian Suite	Boosey-Hawkes
Heisinger	Essay for Band	Shawnee
Hoist-Hall	A Festival Chime	Galaxy
Jenkins	Purcell Portraits	Fischer
Johnson	April Interlude	Shapiro-Bernstein
	Hero Overture	Fischer
	Janus Overture	
	Passacaglia and Fugue	
	Sohrab and Rustum	
Klein	Yellowstone Suite	Boosey-Hawkes
Latham	Three Chorale Preludes	Summy-Birchard
Leland-Beeler	Passacaille	Elkan-Vogel
Leidzen	Two Pieces for Band	Presser
Lully-Beeler	Sarabande and Gavotte	Elkan-Vogel
McBetha	Chant and Jubile	Southern
Mendelssohn-Gordon	Three Mendelssohn Chorales	Bourne
Morrissey	Green Acres Overture	Witmark
	Four Episodes for Band	Marks
	Puebla de Los Angeles from "Viva Mexico!"	
	Three Sketches for Band	
Mussorgsky-Eyman	Great Gate of Kiev	Belwin
Myers	Pioneer Pictures	Ludwig
Ogden	Sun Valley Mountains	Boosey-Hawkes
Osterling	A Study in Lavender	Southern
	Preludio for Band	Fischer

Composer	*Title*	*Publisher*
Phillips	Continuum for Winds	Bourne
Purcell-Gordon	Courtly Festival	Mills
Reed	Lumberjack Overture	Hansen
	A Sacred Suite	Marks
Saint-Saens-Elkus	Prelude and Processional	Marks
Starer	Fanfare, Pastorale and Serenade	Piedmont
Thielman	Chelsea Suite	Ludwig
Tyra	Two Gaelic Folk Songs	Barnhouse
Wagner-Taylor	The Mastersingers of Nuremberg	Fischer
Walters	Civil War Suite	Rubank
Whear	Modal Miniatures	Ludwig
Whitney	Soiree	MPHC
	Thendara	Boosey-Hawkes
Wilkinson	Triumphant Song for Band	Fischer
Williams	Hill Country Ballad	Witmark
	Arioso	Summy-Birchard

Grade Four

Agay	Dance Toccata	Fox
Auber-Gardner	Fra Diavolo Overture	Staff
Bach-Cailliet	Prelude and Fugue in G Minor	Fischer
Bach-Erickson	Chaconne	Bourne
Bach-Lang	Air from "Suite in D Major"	Lawson-Gould
Bach-Leidzen	Jesu, Joy of Man's Desiring	Fischer
Bach-Moehlmann	Prelude and Fugue in Bb Major	FitzSimons
	Prelude and Fugue in D Minor	
	Prelude and Fugue in Bb Major	Warner
	Prelude and Fugue in G Minor	
Bartok-Cushing	Petite Suite	Boosey-Hawkes
Bartók-Suchoff	Four Pieces for Band	Fox
	Swineherd's Dance	Fox
Beach	Festive Processional	Elkan-Vogel
Benson	Transylvania Fanfare	Shawnee
	Night Song	Chappell
Beyer	Overture for Band	Volkwein
Bilik	Suite Italienne	Southern
Bottje	Contrasts	Henri Elkan
Brahms-Christmann	Two Charoles	Associated
Breydart	Suite in F for Band	Mills
Byrd	Earl of Salisbury	Fox
Cacavas	Symphonic Prelude	Fischer
Cailliet	Dixie Fantasy	Boosey-Hawkes
Cardona	Three Short Pieces	Shawnee
Carter	Overture for Winds	Bourne
	Symphonic Overture	Fischer
Corelli-Suchoff	Dance Suite for Band	Bourne
Cowell	Singing Band	Associated
	Shoontree	Presser

Composer	*Title*	*Publisher*
Debussy-Walter	Arabesque	Berkeley
Erickson	Chorale and Fugato	Bourne
	Scherzo for Band	
	Toccatta for Band	
Frackenpohl	Rondo Marziale	Shawnee
Gastyne	Prelude to a Play	Elkan-Vogel
Giannini	Fantasia for Band	Colombo
Gillis	Plantation Song	Mills
Glière-Leidzen	Russian Sailor's Dance	Fischer
Gossec	Classic Overture in C	Mercury
	Military Symphony in F	
Grainger	Colonial Song	Fischer
Grundman	Second American Folk Rhapsody	Boosey-Hawkes
	Fantasy on American Sailing Songs	
	Hebrides Suite	
	American Folk Rhapsody	
	Music for a Carnival	
	Interval Town	
Holst-Jacob	Moorside March	Boosey-Hawkes
Hunsbarger	Folk Legend	Fox
Jenkins	Three Images for Band	Elkan-Vogel
Johnston	Ritual for Band	Bourne
	Prelude for Band	Summy-Birchard
Jones	Scenic for Band	Bourne
Kay	Solemn Prelude	Broadcast
Kechley	Antiphony for Winds	Fischer
Kistler-Kent	Kunihild, Prelude to Act III	Fischer
Latham	Plymouth	Summy-Birchard
	Three Chorale Preludes	
	Serenade for Band	
	Court Festival	
Leidzen	First Swedish Rhapsody	Mills
	Folksongs for Band Suite	Summy-Birchard
Mailman	Alleluia	Mills
Massenet	Meditation	Kjos
McBeth	Second Suite for Band	Southern
Miller	Procession and Interlude	Summy-Birchard
Morrissey	Concertino	Marks
	Music for a Ceremony	Fischer
Nelhybel	Chorale	Colombo
Nixon	Nocturne	Galaxy
Persichetti	Serenade for Band	Elkan-Vogel
Pottenger	Suite for Band	Summy-Birchard
Prokofiev-Leidzen	Summer Day Suite	MCA
Reed	Camminando	Mills
Satie-Reed	Two Gymnopedies	Colombo
Schumann	When Jesus Wept	Presser
Starer	Dirge for Band	MCA
Strauss-Davis	Allerseelen	Ludwig

Composer	*Title*	*Publisher*
Ward	Night Fantasy	Galaxy
	Prairie Overture	
Washburn	Burlesk for Band	Boosey-Hawkes
	March and Chorale	Shawnee
Weiner	Atropos, Scherzo for Band	Ludwig
Whear	Jedermann Overture	Ludwig
Williams	Pastorale	Summy-Birchard
	Variation Overture	Ludwig
Work	Stand the Storm	Shawnee

Grade Five

Arnold	English Dances	Mills
Bach-Abert	Chorale and Fugue in G Minor	Schirmer
Bach-Rhoads	Prelude and Fugue in E Minor	Summy-Birchard
Barber-Boeler	Intermezzo	Schirmer
Benson	Polyphonies for Percussion	Leeds
Bernstein-Beeler	Overture to Candide	Schirmer
Bilik	Rhapsody on Russian Folk Songs	Southern
Bright	Prelude and Fugue in F Minor	Shawnee
Carter	Proclamation	Mills
	Overture in E Flat	Bourne
Christensen	Contrasts	Studio
Copland	Variations on a Shaker Melody	Boosey-Hawkes
Cowell	Celtic Set	Shirmer
	Hymn and Fuguing Tune No. 1	Leeds
Dallin	Sierra Overture	Fox
Debussy-Beeler	Clair de Lune	Southern
Denardis	Universal Judgment	Fischer
Donato	A Hidden Fortress	Boosey-Hawkes
Dvořák-Hawkins	New World Symphony, Largo	Big Three
Dvořák-Leidzen	New World Symphony, First Movement	Mills
Erickson	First Symphony for Band	Bourne
	Rondo Giocoso	
	Intrada from "Second Symphony for Band"	
	Finale from "Second Symphony for Band"	
Frackenpohl	Allegro Giocoso	Shawnee
Frescobaldi-Slocum	Toccata	Mills
George	Hymn and Toccata	Shawnee
Gillis	Two Exotic Dances	Mills
Ginastera	Danza Final from "Estancia"	Boosey-Hawkes
Giovannini-Robinson	Overture in B Flat	Fox
Glière	Symphony No. 3, First Movement	Educational Music
Grainger	Hill Song No. 2	Leeds
	Molly on the Shore	Fischer
Grainger-Goldman	Handell in the Strand	Galaxy
Gainger-Kent	Irish Tune from County Derry and Shepard's Hey	Fischer
Hanson	March Carillon	Presser

Composer	*Title*	*Publisher*
	Chorale and Alleluia	Fischer
Harris	Cimarron	Mills
Holst	First Suite in E Flat	Boosey-Hawkes
Howland	Sussex Psalm	Boosey-Hawkes
Ives-Elkus	A Son of Gambolier	Southern
Jacob	An Original Suite for Band	Boosey-Hawkes
Jager	A Second Suite for Band	Volkwein
James	Fanfare and Ceremonial	Chappell
Jenkins	Charles County Overture	Bourne
	Cumberland Gap	Schmitt, Hall and McCreary
Kirk	Aylesford Variations	Summy-Birchard
Latham	Il Pasticcio Overture	Summy-Birchard
Lee	Joyous Interlude	Mills
Lo Presti	Pageant Overture	Presser
Mennin	Cansona	Fischer
Milhaud	Two Marches	Schirmer
Morrissey	The French Quarter	Warner
	An American Week End	
Mueller	Concert Overture in G	Interlocken
Mussorgsky-Leidzen	Coronation Scene from "Boris Godunov"	Fischer
Nelhybel	Prelude and Fugue	Colombo
Nelson	Mayflower Overture	Boosey-Hawkes
Niblock	Soliloquy and Dance	Summy-Birchard
Persichetti	Chorale Prelude: So Pure the Star	Elkan-Vogel
	Divertimento	
Reed	A Festival Prelude	Marks
	A Festive Overture	Frank
Respighi	Huntingtower Ballad	Colombo
Riegger	Dance Rhythms, Op. 58a	Associated
Rogers	Tribal Drums	Presser
Schuman	Newsreel, in 5 shots	Schirmer
Shostakovich	Satirical Dance from "The Bolt"	Edition Musicus
Shahan	Spring Festival	Summy-Birchard
Thomson	A Solemn Music	Schirmer
Tuthill	Rowdy Dance	Summy-Birchard
	Prelude and Rondo from "Suite for Band"	Summy-Birchard
Vaughn Williams	Folk Song Suite	Boosey-Hawkes
Volke	Concertino for Band	Shawnee
	Quartal Piece	
Wagner-Cailliet	Elsa's Procession	Warner
	Invocation of Alberich	Fox
Wagner-O'Neill	Entry of the Gods Into Valhalla	Fischer
Walton-Bashford	Spitfire Prelude	Boosey-Hawkes
Ward	Prairie Overture	Galaxy
Washburn	Partia	Boosey-Hawkes
	Pageantry	
	Ode for Band	Shawnee
Whear	Hartshorn	Summy-Birchard

Composer	*Title*	*Publisher*
	Sonata for Band	Ludwig
White	Miniature Set for Band	Shawnee
	Dichotomy	
Williams	Solemn Fugue	Summy-Birchard
	Dedicatory Overture	Southern
Zaninelli	Festa	Shawnee
	Hymn and Variations	

Grade Six

Ashe	Concert Suite	Volkwein
Bach-Leidzen	Toccata and Fugue in D Minor	Marks
Bassett	Designs, Images and Textures	Peters
Bennett	Suite of Old American Dances	Chappell
	Symphonic Songs for Band	
Berlioz-Boyd	Royal Hunt and Storm	Schirmer
Berlioz-Henning	Beatrice and Benedict Overture	Fischer
Berlioz-Safranek	Roman Carnival Overture	Fischer
Chance	Incantation and Dance	Boosey-Hawkes
	Variations on a Korean Folk Song	
Copland	An Outdoor Overture	Boosey-Hawkes
	Emblems	
Creston	Celebration Overture, Opus 61	Shawnee
	Legend	Leeds
	Prelude and Dance	Colombo
	Zanoni, Opus 40	Shirmer
Dello Joio	From Every Horizon	Marks
	Variants of a Medieval Tune	
Dukas-Cailliet	Sorcerer's Apprentice	Fischer
Dvořák	West Point Symphony, 3d Movement	Summy-Birchard
Dvořák-Leidzen	New World Symphony, Finale	Fischer
Elgar-Slocum	Enigma Variations	Shawnee
Fauchet	Symphony in Bb	Witmark
Giannini	Praeludium and Allegro	Columbo
	Variations and Fugue	
	Dedication Overture	
	Symphony No. 3	Ricordi
Gillis-Ford	Tulsa	Mills
Glinka-Henning	Russlan and Ludmila Overture	Fischer
Gould	American Salute	Mills
	Ballad for Band	Chappell
	Santa Fe Saga	
	Jericho	Mills
	Prisms	Chappell
	St. Lawrence	
	Symphony for Band	

Composer	*Title*	*Publisher*
Gounod-Winterbottom	Faust, Ballet Music	Chappell
Grainger	Lincolnshire Posy	Schott
Handel-Harty	Suite from the Water Music	Chappell
Hindemith	Symphony in Bb	Associated
Holst	Second Suite in F	Boosey-Hawkes
	Hammersmith, Prelude and Scherzo	
Holst-Smith	Mars from "The Planets"	Boosey-Hawkes
	Jupiter from "The Planets"	
Hovhaness	Symphony No. 4	Peters
Jacobs	Flag of Shara	Boosey-Hawkes
	William Byrd Suite	
	Music for a Festival	
Jager	Symphony for Band, First Movement	Volkwein
	Symphony for Band, Fourth Movement	
Jenkins	American Overture for Band	Presser
Kabalevsky-Boeler	Coles Brougnon Overture	Shawnee
Kalinnikov-Bainnan	Symphony No. 1, Finale	Educational Music
Keechley	Suite for Concert Band	Associated
Khachaturian-Satz	Armenian Dances	MCA
Liszt-Duthoit	Les Preludes	Boosey-Hawkes
Mendelssohn-Griossle	Overture for Band	Schirmer
Menotti	Overture for Caccia	Colombo
Milhaud	Suite Fannasise	MCA
	West Point Suite	Associated
Missal	Overture for Band	LeBlanc
Mussorgsky-Leidzen	Pictures at an Exhibition	Fischer
Nelhybol	Symphonic Movement	Elkan-Vogel
	Adagio and Allegro	
	Andante and Toccata	
	Trittico	
Niblock	Le Folia Variations	Colombo
Nixon	Fiesta Del Pacifico	Mills
Persichetti	Bagatelles for Band	Boosey-Hawkes
	Masquerade	Elkan-Vogel
	Psalm for Band	
	Symphony for Band	
Piston	Tunbridge Fair	Boosey-Hawkes
Prokofiev	March, Op. 99	MCA
Prokofiev-Cailliet	March and Scherzo	Elkan-Vogel
Ravel-Erickson	Bolero	Elkan-Vogel
Reed	La Fiesta Mexicana	Mills
	Spiritual for Band	
Respighi	The Pines of the Appian Way	Colombo
Rimsky-Korsakov-Leidzen	Procession of the Nobles	Fischer

Composer	*Title*	*Publisher*
Rogers	Three Japanese Dances	Presser
Rossini-Britten	Soirees Musicales	Boosey-Hawkes
Rossini-Cailliet	Italian in Algiers Overture	Fox
	LaGazza Ladra	Fox
Rossini-Godfrey	La Boutique Fantasque	Chappell
Schoenberg	Theme and Variations	Schirmer
Schullex	Meditation	Schirmer
Schuman	Chester	Presser
	George Washington Bridge	Schirmer
Sessions	Finale, Black Maskers Suite	Marks
Shostakovitch	Polka from "The Golden Age"	Edition-Musicus
Shostakovitch-Hunsberger	Festive Overture, Op. 96	Leeds
Shostakovitch-Righter	Symphony No. 5, Finale	Boosey-Hawkes
Sullivan-Duthoit	Pineapple Poll Ballet	Chappell
Stravinsky	Circus Polka	Associated
Tchaikovsky-Safrenek	Symphony No. 4, Finale	Fischer
Turina-Krance	Five Miniatures	Associated
Vaughan Williams	Toccata Marziale	Boosey-Hawkes
Villa Lobos-Cailliet	The Little Train of Caipira	Colombo
Wagner-Cailliet	Lohengrin Act I--Excerpts	Warner
	Siegfried's Rhine Journey	
Wagner-Godfrey	Prelude and Love Death	Boosey-Hawkes
Wagner-Grabel	Rienzi Overture	Burnhouse
Wagner-Lawrendeau	Flying Dutchman Overture	Fischer
Walton-Duthoit	Crown Imperial	Boosey-Hawkes
Ward-Leist	Jubilation Overture	Galaxy
Washburn	Overture: Elkhart 1960	Shawnee
Weinberger	Polka and Fugue from "Schwanda"	Associated
Willan-Teague	Royce Hall Suite	Associated
Williams	Festival	Summy-Birchard
	Fanfare and Allegro	
	Symphonic Suite	
Work	Driftwood Patterns	Shawnee
	Autumn Walk	Shawnee
	Portraits from the Bible	Shawnee

JUNIOR HIGH SCHOOL CHORAL MUSIC

SA and SSA

Composer or Source	*Title*	*Publisher*	*Grade*
Bach	Alleluia	Marks	M
Beethoven	Come to Me	G. Schirmer	E
Bortniansky	Cherubim Song	Belwin-Mills	M
Burgundian carol	Pat-a-Pan	E. C. Schirmer	M
Charles	Clouds	G. Schirmer	M
Copland	Younger Generation	Boosey - Hawkes	M
English folk song	May Day Carol	Belwin-Mills	E
Evans	Sing a Song of Sixpence	Warner	E
Fenner	When Children Pray	Shattinger	E
Gershwin	Man I Love	Cimino	E
Grieg	My Johann	G. Schirmer	M
Heibel	Kentucky Babe	Morris	M
Horton	I Wonder As I Wander	G. Schirmer	M
Hungarian folk song	Whither Going, Shepherd?	Belwin-Mills	E
Kern	All the Things You Are	Shawnee	M
Kountz	Sleigh	G. Schirmer	M
Leontovich	Carol of the Bells	Carl Fischer	M
Mexican dance song	Chiapanecas	Huntzinger	E
Mozart	Alleluia	Shawnee	M
Old Dutch melody	Prayer of Thanksgiving	G. Schirmer	E
Old English folk song	Early One Morning	Shawnee	M
Old French carol	Bring a Torch, Jeannette	E. C. Schirmer	E
Orlando di Lasso	Mon Coeur se Recommande Vous	G. Schirmer	MD
Porter	Night and Day	Warner	M
Schubert	Hark! Hark! the Lark	Willis	E
Simeone	Grandma's Thankgiving	Shawnee	M
Spiritual	Swing Low, Sweet Chariot	Belwin-Mills	E
Spiritual	I Got Shoes	Shawnee	E
Strickland	Mah Lindy Lou	G. Schirmer	E
Suabian-Brahms	In Stiller Nacht	Shawnee	M
Sullivan	Onward Christian Soldiers	Belwin-Mills	E
Thompson	Velvet Shoes	E.C. Schirmer	M
Yon	Gesu Bambino	Belwin-Mills	M
Youmans	Tea for Two	Warner	M
Young	A Joyful Alleluia	Shawnee	M

SATB

Adams	Bells of St. Mary's	Chappell	E
Aebel	Kentucky Babe	Edwin H. Norris	E
Bach	Jesu, Joy of Man's Desiring	Warner	E
Beethoven	Heavens Are Declaring	G. Schirmer	E
Brahe	Bless This House	Boosey-Hawkes	E
Cain	America My Own	Shawnee	E
Czech folk song	Stodola Pumpa	Bourne	E

Composer or Source	*Title*	*Publisher*	*Grade*
English folk song	Country Gardens	Shawnee	E
Frank	Panis Angelicus	Schmitt, Hall & McCreary	E
Hahn	Green Cathedral	Presser	E
Harburg	Over the Rainbow	Big Three	E
Hayden	Heavens Are Telling	Lorenz	E
Humperdinck	Prayer from Hansel and Gretel	Shawnee	E
Jacobs-Scott	This Is My Country	Shawnee	M
Kern	Ol' Man River	Cimino	E
Kocher	For the Beauty of the Earth	Warner	E
Kountz	God Bless Our Land	G. Schirmer	M
Malotte	Lord's Prayer	G. Schirmer	E
Mozart	Alleluja	Shawnee	D
Negro spiritual	Go Down, Moses	Lorenz	E
Negro spiritual	Little David, Play on Your Harp	Shawnee	E
Negro work song	Water Boy	Boston Music	E
O'Hara	One World	Bourne	E
Old German canon	Dona Nobis Pacem	Schmitt, Hall & McCreary	E
Spiritual	Got Shoes	Shawnee	E
Spiritual	Ezeckiel Saw De Wheel	Belwin	M
Spiritual	Rock-a My Soul	Bourne	E
Stainer	God So Loved the World	Schmitt, Hall & McCreary	E
Swiss folk song	Oh, Vreneli	Summy-Birchard	E
Waring	You'll Never Walk Alone	Shawnee	M
Wilhousky	Carol of the Bells	C. Fischer	M
Wolfe	Shortnin' Bread	Shawnee	E

TTBB

Arcadelt	Ave Maria	Bourne	MD
	Give Ear Unto My Prayer	Bourne	ME
Bach	Come Sweet Death	G. Schirmer	ME
Carosel	You'll Never Walk Alone	Shawnee	M
Chantey-Reigger	Old Man Noah	Shawnee	M
Cruger	Now Thank We All Our God	Boston Music	E
Dawson	Soon Ah-Will Be Done	Kjos	M
English tune	Drink To Me Only	Belwin-Mills	E
Folk song	The Valley Is Wide	Shawnee	M
Folk tune	Down in the Valley	Galaxy	ME
Folk tune	On Top of Old Smokey	Pro Art	E
Grug	Ave Maria Stella	Summy-Birchard	MD
Kern	Old Man River	Cimino	M
Old English	John Peel	Belwin-Mills	ME
Palestrina	Adoramus Te	Bourne	E
	O Borne Jesus		E
Romberg	Stout Hearted Men	Warner	ME
	Your Lord and My Land	Shawnee	E
Schubert	At Sunset		D
Schumann	Holiday Song	G. Schirmer	ME
Sea chanty	A Drunken Sailor	G. Schirmer	E

Composer or Source	*Title*	*Publisher*	*Grade*
Sea chanty	Rio Grande	G, Schirmer	E
"South Pacific"	There Is Nothing Like a Dame	MCA	M
Spiritual	Climbing Up the Mountain	Kjos	E
Spiritual	De Animals A - Comin	G. Schirmer	M
Spiritual	Jacob's Ladder	Belwin-Mills	M
Spiritual	Rock-a-My Soul	Bourne	E
Steele	America Our Heritage	Shawnee	D
	Battle Hymn of the Republic		M
Welsh tune	All Through the Night	G. Schirmer	M

MIXED VOICES

Twentieth Century

Composer	*Title*	*Voices*	*Publisher*	*Grade*
Bartok	Four Slovak Songs	SATB	Boosey	E
Berger	Eyes of All Wait Upon-Thee	SATB	Augsburg	E
	Six Madrigals		Associated	E-D
	1. My True Love Hath My Heart			
	2. I Find No Peace			
	3. Art Thou That She?			
	4. To Mistress Isabel			
	5. Lost Is My Quiet			
	6. Harvester's Song			
Bright	The Rainsong	SSATBB	Associated	E
Carter	Heart Not So Heavy as Mine	SATB	Associated	M-D
Christiansen	Wondrous Love	SATB	Augsburg	E
Clements	Flower of Beauty	SATB	Belwin	E
Clokey	A Canticle of Peace	Unison	Summy	E
Copland	Las Agachades	SSATB	Boosey	M
	The Promise of Living	SATBB	Boosey	D
Dawson	Ain't That Good News?	SATBB	Kjos	M
Dello Joio	A Fable	SATB	C. Fischer	D
Fissinger	In Thee, O Lord, Have I Put My Trust	SATB	Summy	*M*
George	The Lamb	SATB	Summy	*E*
	Le Biche (The Doe)	SATB	Belwin	*M*
Hovhaness	O for a Shout of Sacred Joy	SATB	Peters	E
Howells	A Spotless Rose	SATB	Galaxy	M
Hunter	Five Nursery Rhymes	SATB	G. Schirmer	M
Kodály	Psalmus Hungaricus	SATB	Presser	D
Kraehenbuehl	Ideo in Excelsis Deo	SSATB	Associated	M
	Star Song (The)	SSATB	Associated	M
	There Is No Rose	SSATB	Associated	M
Latham	Gloria	SATB	Summy	M
Lerberg	Weep, O Willow	SSATBB	Summy	M
Mechem	Give Thanks Unto the Lord	SATB	Peters	M
Moe	A Babe Is Born	SATB	Presser	M
	Fall Softly, Snow	SATB	Augsburg	D
Monhardt	Let the People Praise Thee	SATB	Augsburg	M
Muczynski	Alleluia	SATB	G. Schirmer	M
Neistedt	Five Centuries of Spring	SATB	Presser	E-D
	1. Spring (Nash)			
	2. From You Have I Been Absent			
	3. Laughing Song			
	4. Loveliest of Trees			
	5. Spring (Millay)			

Composer	*Title*	*Voices*	*Publisher*	*Grade*
Niles	I Wonder as I Wander	SATB	G. Schirmer	E
Peters	Magnificat	SATB	McLaughlin	M
Schuman	To All, To Each	SATB	Presser	M
Scott	The Creation	SATBB	Presser	D
	Go Down Death	SATB	Presser	M
Sowerby	I Will Lift up Mine Eyes	SATB	Boston Music	M
Stobbs	Blow the Wind Southerly	SATB	Belwin-Mills	E
Stravinsky	Pater Noster	SATB	Boosey	E
Thompson	Last Words of David	SATB	E. C. Schirmer	M
Track	Jubilate Deo	SATB	Augsburg	D
Van Deiden	Partita Picola	SATB	C. F. Peters	E-D
Williams	Five English Folk Songs	SATB	Stainer-Bell	E-D

Nineteenth Century

Beethoven	Hallelujah from "Mount of Olives"	SATB	G. Schirmer	M
Berlioz	O, My Spirit	SSAATB	Broude	M
	Thou Must Leave Thy Lowly Dwelling	SATB	Boosey-Hawkes	E
Brahms	Create in Me, O God	SATBB	G. Schirmer	M
	Grant Unto Me the Joy of Thy Salvation	SAATBB	G. Schirmer	D
	O Cast Me Not Away From Thy Countenance	SATB	G. Schirmer	D
	Wondrous Cool Thou Woodland Quiet	SATB	G. Schirmer	E
Byrd	Alleluia, Ascendit Deus	SSATB	Galaxy	M
Dubois	Adoramus Te, Christe	SATB	G. Schirmer	E
Gretchaninoff	Nune Dimittis	SATB	Bourne	E
Holst	Lullay My Liking	SATB	G. Schirmer	E
Mendelssohn	Cast Thy Burden Upon the Lord from "Elijah"	SATB	G. Schirmer	E
	He, Watching Over Israel from "Elijah"	SATB		
	See What Love	SATB	Augsburg	M
Nystedt	In Mirth and Gladness	SATB	G. Schirmer	M
Schubert	Die Nacht (The Night)	SATB	G. Schirmer	E
Tchaikovsky	Hymn of Praise	SATB	G. Schirmer	D
	Pater Noster	SATB	G. Schirmer	M
Tschenokoff	Salvation Is Created	SATB	J. Fischer	E

Eighteenth Century

Bach	Break Forth O, Beauteous Heavenly Light	SATB	Belwin-Mills	E
	Jesu Joy of Man's Desiring	SATB	G. Schirmer	E
	What Tongue Can Tell Thy Greatness Lord	SATB	Boosey	E
Graun	Surely He Hath Borne Our Griefs	SATB	Concordia	E
Handel	Bless Thou the Lord	SATB	J. Fischer	M
	Know That the Lord Is Good	SATB	Lawson-Gould	E
Haydn	The Heavens Are Telling	SATB	G. Schirmer	D
	Kyrie Eleison	SATB	Warner	E
Mozart	Ave Verum Corpus	SATB	G. Schirmer	E
	Gloria (1st Mass in C)			
	Gloria in Excelsis	SATB	G. Schirmer	M

Composer	*Title*	*Voices*	*Publisher*	*Grade*
	Lullaby	SATB	Associated	E
	Sancta-Maria	SATB	G. Schirmer	M
Wagner	Blessing, Glory and Wisdom	SATB	Boosey	M

Seventeenth Century

Bach	At Thy Feet	SATB	Belwin-Mills	E
Buxtenhude	In Dulci Jubilo	SAB	Concordia	E
Carissimi	Plorate Filii Israel	SSAATB	Kjos	E
Durante	Misericordias Domine	SATB	Kjos	M
Hammerschmidt	Glory to God in the Highest	SSATB	Concordia	E
Lotti	Crudifixus	SSAATTBB	Schirmer	D
	Miserere Mei	SATB	Boosey	M
Purcell	O Sing Unto the Lord a New Song	SATB	Schirmer	M
Scarlatti	Alleluia	SATB	Belwin-Mills	D
	Exultate Deo	SATB	Bourne	M
Schutz	Oh Sing Ye Unto the Lord	SATB	G. Schirmer	D
	Psalm 100 (Echo)	SATB	Presser	D

Sixteenth Century

Di Lasso	Lauda Anima Mea Dominum (My Soul Shall Glorify the Lord)	STAB	G. Schirmer	M
Forbes	Five French Noels		G. Schirmer	E-D
	1. Joseph Est Bien, Marie	SATB		
	2. Tous Les Bourgeois de Chartres	STAB		
	3. Ou S'en Vont Ces Gais Bergers	SATB		
	4. A La Venue de Noel	SATB		
	5. A Minuit Fut Fait Un Reveil	SSATBB		
Gibbons	O Lord, Increase My Faith	SATB	E. C. Schirmer	E
Hassler	O Sing Unto the Lord	SATB	Schirmer	E
Morales	O Vos Omnes	SATB	Shawnee	M
Palestrina	Exultate Dec	SAATB	G. Schirmer	M
Senfl	The Bells at Speyer	SSATBB	G. Schirmer	M
Sweelinck	Guadete Omnes	SSATB	Kalmus	D
	Hodie Christus Natus Est	SSATB	Marks	D
Tallis	Hear the Voice and Prayer	SATB	Belwin-Mills	M
	If You Love Me	SATB	Oxford	E
	O Born of Light	SATBB	G. Schirmer	M
Victoria	O How Glorious	SATB	Presser	D
	O Magnum Mysterium	SATB	G. Schirmer	M
Weekles	Hosannah to the Son of David	STAB	Oxford	M

WOMEN'S VOICES

Twentieth Century

Composer	*Title*	*Voices*	*Publisher*	*Grade*
Britten	Ceremony of Carols	SSA	Boosey	E-M
	1. Procession	Unison		E
	2. Wolcum Yole!	SSA		E
	3. There Is No Rose	SSA		E
	4a. The Yonge Child	SSA		E
	4b. Balulalow	SSA,S Solo		E
	5. As Dew in Aprille	SSA		M
	6. This Little Babe	SSA		M-D
	7. Interlude			M-D
	8. In Freezing Winter Night	SSA,SA		M-D
	9. Spring Carol	SS		M
	10. Deo Gracias	SSA		M
	11. Recessional	SSA		D
	Three Two - part Songs	SA	Oxford	
	1. The Ride-By-Nights			E-M
	2. The Rainbow			E
	3. The Ship of Rio			E
Copland	Three American Folksongs	SSA	Boosey	M
	1. Simple Gifts	SSA		M
	2. I Bought Me a Cat	SSA		M
	3. Ching-a-Ring-Chow	SSAA		M
	What Do We Plant?	SA	Boosey	M-D
	The House on the Hill	SSAA	E.C. Schirmer	M-D
Fine	Three Choruses from "Alice in Wonderland (1st Series)	SSA	Warner	M
	1. The Lobster Quadrille	SSA		M
	2. Lullaby of the Duchess	SSA		M
	3. Father William	SSA		D
	Three Choruses from "Alice in Wonderland (2nd series)	SSA		M-D
	1. The Knasee's Letter	SSA		M-D
	2. The White Knight's Song	SA'S Solo		M-D
	3. Beautiful Soup	SSA		M
Harris	They Say That Susan Has No Heart for Learning	SSA	AMP	M-D
Hunter	More Nursery Rhymes	SSAA	G. Schirmer	E-M
Kodaly	The Angels and the Shepherds	SSA	Boosey	E-M
	Ave Maria	SSA	Boosey	M
Mennin	Bought Locks	SSA	Fischer	M
Nelson	He Came Here for Me	SSAA	Boosey	E
Newbury	An Evening Scene	SSA	Richmond	M
Persichetti	Four Cummings Choruses	SA	Elkan-Vogel	E
	1. Dominic Has a Doll	SA		M
	2. Nouns to Nouns	SA		E
	3. Maggie & Milly & Molly & May	SA		M

Composer	*Title*	*Voices*	*Publisher*	*Grade*
	4. Uncles	SA		M
	Spring Cantata	SSA	Presser	E
	1. Trees	SSA		E
	2. If the Green	SA		E-M
	3. Spring Is Like a Perhaps Hand	SSA		D
	4. In Just-Spring	SA		E
Pfautsch	A Hymn to the Him of True Love	SSAA	Lawson-Gould	M-D
	Beautiful Yet Truthful	SSA		M
Pinkham	If Ye Love Me	SSA	E.C. Shrimer	E
Schuman	Requiescat	SSAA	G. Schifmer	M
Stravinsky	Four Russian Peasant Songs	SSAA	Marks	D
	1. On Saints' Day	SSAA		
	2. Ovsen	SA		
	3. The Pike	SSAA		
	4. Master Portly	SSAA		
Takacs	Fine Fragments of Jade	SSAA	Belwin-Mills	M
Thompson	Come In (Frostiana)	SSA	E.C. Schirmer	E-M
	A Girl Garden	SSA		E-M
	Now I Lay Me Down to Sleep	SSA		E
Romantic Era				
Brahms	May Night	SSAA	Summy	E-M
	Three Sacred Choruses	SSAA	Broude	D
	1. O Bone Jesu			
	2. Adoremus Te			
	3. Regina Coeli			
Classical Era				
Haydn	Tenebrae Factae Sunt (Darkness Was All Day)	SSA	G. Schirmer	E
Pergolesi	Stabat Mater	SSA	G. Schirmer	M-D
Baroque Era				
Bach	Et Exultavit Spiritus Meus	SSA	Belwin-Mills	M
Schien	Kikeriki!	SSA	WarnerzEM	
Middle Ages and Renaissance Eras				
Dunstable	Quam Pulchra Est	SSA	Shawnee	M-D
Lassus	O Eyes of My Beloved	SSA	Shawnee	M
Palestrina	O Domine Jesu Christie	SSA	Shawnee	E
Folk Song and Spiritual Arrangements				
Bartók	Three Hungarian Folk Songs	SSA	Boosey	E-M
	1. In the Village			E
	2. Boatman, Boatman			E
	3. See the Rose			E-M

Composer	*Title*	*Voices*	*Publisher*	*Grade*
Frankenpohl	Three Irish Songs	SSA	Shawnee	E-M
	1. Shule Agra			
	2. The Drinaum Donn			
	3. Johnny, I Hardly Knew Ye			
Hallstrom (arr.)	Three Songs from Sweden	SSA	Shawnee	M
Nelson	Three Mountain Ballads	SSA	Elkan-Vogel	E-M
	1. He's Gone Away			M
	2. Will He Remember?			E
	3. Barbara Allen			M
Page	Three Christmas Spirituals	SSA	Associated	E-M
	1. The Blessings of Mary	SSA		E
	2. It Was Poor Little Jesus	SSAA		M
	3. The Angel Band	SA		E

MALE VOICES

Twentieth Century

Composer	*Title*	*Publisher*	*Grade*
Bach-Williams	Bourree for Bach	Fox	M
Bartholomew	De Animals a-Comin	G. Schirmer	M
	Three Chanteys		E
Bartók	Five Slovak Folk Songs	G. Schirmer	D
Berger	Hope for Tomorrow	Boosey-Hawkes	D
Copland	Stomp Your Foot	Boosey-Hawkes	M
Copland-Fine	Long Time Ago	Boosey-Hawkes	M
Cowell	Day, Evening, Night, Morning	Southern Music	D
Creston	Two Motets	G. Schirmer	D
Davis	Sing Gloria	Warner	M
Dawson	Ain-a That Good News	Kjos	M
DeCormier	African Drinking Song	G. Schirmer	M
Dello Joio	O Sing Unto the Lord	C. Fischer	D
DePaur	Oh, Po' Little Jesus	G. Schirmer	M
Duey	Come Let's Be Merry	Boston Music	E
Frackenpohl	Shepherds, Rejoice	King	M
Gershwin	Swanee	Warner	E
Gibbs	She Walks in Beauty	Oxford	D
Gordon	Why So Pale and Wan, Fond Lover?	Boosey-Hawkes	E
Gregor-Sheppard	Glory to God	Boston Music	E
Hairston	Poor Man Lazrus	Bourne	E
Head	The Night Has a Thousand Eyes	Boosey-Hawkes	E
Hindemith	The Deamon of the Gibbet	Schott	D
Holst	Good Friday	G. Schirmer	D
Hunter-Shaw	Grandfather's Clock	G. Schirmer	M
James	Almighty God of Our Fathers	Belwin-Mills	M
Kay	Come Away, Come Away	Schott	M
Keats	Drinking Song	G. Schirmer	D
Kodály	Soldiers' Song	Boosey-Hawkes	M
Kountz	Rise Up Early (Christmas)	Galaxy	M
Larson	A-Roving	Summy	E
Mead	Once to Every Man and Nation	Galaxy	E
Parker-Shaw	Shenandoah	G. Schirmer	M
	Vive L'Amour		M
Persichetti	Song of Peach	Presser	E
Piston	Carnival Song	Associated	D
Poulton-Hunter	Aura Lee	G. Schirmer	E
Ringwald	Oh Brother Man	Shawnee	E
Robertson	Celtic Hymn	G. Schirmer	E
Sateren	Do You Fear the Wind?	Shawnee	M
Schuman	Truth Shall Deliver	G. Schirmer	M
Sessions	Mass	Marks	D
Smith	Climbin' up the Mountain	Kjos	E
Stravinsky	Four Russian Peasant Songs	Marks	D
Tchesnokoff-Cookson	May Thy Blessed Spirit	Fitz Simons	M

Composer	*Title*	*Publisher*	*Grade*
Thompson	The Last Words of David	E.C. Schirmer	M
	The Testament of Freedom		M
	The Pasture (Frostiana)		E
	Stopping by Woods on a Snowy Evening (Frostiana)		E
	My Shepherd Will Supply My Need	Gray	M
Willan	Missa Brevis in G	Concordia	D
Williams-Rosenberg	Sine Nomine	C. Fischer	M
Wilsor	Happy Is the Man	Shawnee	M
Wiltberger-Vene	Tui Sunt Coeli	Belwin-Mills	M
Yon	Gesu Bambino (Christmas)	J. Fischer	E
Nineteenth Century			
Beethoven-Touchette	Creation Hymn	C. Fischer	E
Berlioz	Le Chant Des Bretons	Boosey-Hawkes	D
Franz-Enders	Dedication	Boosey-Hawkes	E
Grieg	Brothers, Sing On!	J. Fischer	R
Holst	I Love My Love (Cornish folk song)	G. Schirmer	E
Saint-Saëns	Praise Ye the Lord	Boosey-Hawkes	E
Schubert-Morgan	Holy, Holy, Holy	Warner	E
Eighteenth Century			
Bach-Lockwood	To Thee We Turn	Presser	E
Bach-Morgan	Come Now, Sweet Death	Warner	M
Handel-Ohl	Swell the Full Chorus	Plymouth	M
Marcello-Peloquin	The Heavens Declare	Summy	D
Seventeenth Century			
Bach-Ehret	Unto His Holy Name Sing Praises	Marks	M
Handel-Dawe	Alleluia	G. Schirmer	D
Handle-Duey	Hallelujah, Amen	Boston Music	D
Palestrina-Grayson	Adoramus Te	Bourne	M
	O Bone Jesu	Bourne	E
Praetorius-Depaul	Lo, How a Rose E'er Blooming	G. Schirmer	M
Purcell-Breed	Trumpet Song	G. Schirmer	E
Schroter	Rejoice, Rejoice, Ye Christians	Belwin-Mills	M
Schuets-Lonel	Sing Praise to Our Glorious Lord	Concordia	D

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